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Southern Folklore Quarterly

VOLUME XVIII

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MOTIF-INDEX CLASSIFICATION OF FABLES AND TALES OF YSOPETE YSTORIADO

by

John E. Keller and James H. Johnson

Ysopete ystoriado, Saragossa, 1489, with its 173 fables and stories was the first such book printed in Spanish. It offers a wide variety of motifs interesting to students of folklore, Spanish prose fiction, and comparative literature; it provides a strong bond between the fable tradition of the Middle Ages and that of the Renaissance; its classification according to motifs is another link in the chain of motif-indexes of Spanish tales. This index stands chronologically between the *Motif-Index of Medieval Spanish Exempla*¹ and the motif-indexes of Timoneda's tales and of modern Spanish folk-tales.² It should be of value in rounding out the history of the development of tales and their motifs in Spain and in furthering studies in a very important sector of renaissance folklore and literature.

This *Motif-Index of Ysopete Ystoriado* follow the plan of classification of Stith Thompson's *Motif-Index of Folk-Literature* long recognized as the most effective method of indexing in this field of scholarship. Entries similar to those of Thompson are cited by his numbers and summaries. Entries similar to those in Thompson, but differing in some significant details, are cited by the Thompson numbers and summaries followed by the variations inclosed in parentheses. Entries not found in the Thompson *Index* are marked with an asterisk(*). The present index will be of greatest value only when used in conjunction with Thompson's master work.

¹John E. Keller, *Motif-Index of Medieval Spanish Exempla* (Knoxville, Tenn., 1949).

²Leslie Childers, *Motif-Index of the Cuentos of Juan de Timoneda*, Univ. of Ind. Publ. Folklore Series 2, (Bloomington, 1948).

ABBREVIATIONS

Ysopete ystoriado's fables and tales fall into five separate groups. In the interest of brevity these have been abbreviated as follows:

1. *Fabulas* for *Fabulas de Ysopo*, of which there are four divisions.
2. *Extravagantes* for *Las fabulas extravagantes de Ysopo*.
3. *Remisio* for *Las fabulas de Remisio*.
4. *Aviano* for *Las fabulas de Aviano*.
5. *Alfonso* for *Las Fabulas collectas de Alfonso e de Poggio e de otros*.

MOTIF-INDEX OF YSOPETE YSTORIADO

A. MYTHOLOGICAL MOTIFS

A1200-1699. CREATION AND ORDERING OF HUMAN LIFE

- A1390. *Ordaining of human life — miscellaneous.*
- A1391. *Why other members must serve belly.* Result of debate between the members of the body. *Fabulas* III, 16.
 J461. The belly and the members. — J2135.1.1.* Members to starve belly.

A2200-2599. ANIMAL CHARACTERISTICS

A2200-2299. VARIOUS CAUSES OF ANIMAL CHARACTERISTICS

- A2230. *Animal characteristics as punishment.*
- A2232.1. *Camel asks for horns: punishment short ears.* *Aviano* VII.
 J50. Presumption of the lowly. — L400. Pride brought low.
- A2232.2. *Bees pray for sting: punishment, first sting suicidal.* *Remisio* XII.
 A2346. Why bees die after they sting.

A2300-2399. CAUSES OF ANIMAL CHARACTERISTICS: BODY

- A2320. *Origin of animal characteristics: head.*
- A2325.4. *Why camel has short ears.* *Aviano* VII.
 J950. Presumption of the lowly. — L400. Pride brought low.

A2346.1 *Why bees die after they sting. Remisio XII.*

A2232.2. Bees pray for sting. — C94.1. Bee offends Jupiter.

A2400-2499. CAUSES OF ANIMAL CHARACTERISTICS:
APPEARANCE AND HABITS

A2494. *Other habits of animals.*

A2494.5.13. *Enmity of lion and monkey. Fabulas III, 20.*

B241. King of beasts. — B335.2. Life of helpful animal demanded as cure. — U30. Rights of the strong.

B. ANIMALS

B0-99. MYTHICAL ANIMALS

B20. *Beast men.*

B24. *Satyr. Aviano XXII.*

J1820.1.1.* Satyr drives man away.

B120-169. ANIMALS WITH MAGIC WISDOM

B140. *Prophetic animals.*

M310. Favorable prophecies. *Extravagantes VIII.*

B200-299. ANIMALS WITH HUMAN TRAITS

B230. *Parliament of animals.*

B232. *Parliament of beasts. Fabulas II, 2.*

K815.8. Hawk persuades doves to elect him king. — K2190. Other false accusations. — U30. Rights of the strong.

B240. *King of animals.*

B241. *King of beasts. Fabulas III, 20.*

J811.1.1. The lion divides the booty. — K2000. Hypocrites. — U30. Rights of the strong.

B241.2.2. *King of monkeys. Fabulas IV, 8.*

J815.1. Liar rewarded by the apes.

B242. *King of birds. Fabulas II, 2.*

B232. Parliament of birds. — K815.8. Hawk persuades doves to elect him king.

B260. *Animal warfare.*

B261.1. *Bat in war of birds and quadrupeds.* Because of ambiguous form joins first one side and then the other. *Fabulas* III, 4.

K2030. Double dealers.

B300-599. FRIENDLY ANIMALS

B300-349. HELPFUL ANIMALS — GENERAL

B320. *Reward of helpful animal.*

J132.1.* Crow advises eagle.

B325.1. *Animals bribed with food.* *Fabulas* III, 3.

K2062. Thief tries to feed watch dog.

B330. *Death of helpful animal.*

B335.2. *Life of helpful animal demanded as cure for feigned sickness.* *Fabulas* III, 20

A2494.5.13. Enmity of lion and monkey. — B241. King of beasts. — K961. Flesh of certain animal alleged to be cure. U30. Rights of the strong.

B370. *Animal grateful to captor for release.*

B371.1. *Lion spared mouse: mouse grateful.* Later releases lion from net. *Fabulas* I, 18.

Q55. Reward for sparing life when in animal form.

B380. *Animal grateful for release from pain.*

B381. *Thorn removed from lion's paw* (Androcles and the Lion). In gratitude the lion later rewards the man. *Fabulas* III, 1.

B525. Animal spares man he is about to devour.

B400-499. KINDS OF HELPFUL ANIMALS

B400-499. HELPFUL BEASTS

B400. *Helpful domestic beasts.*

B411.2. *Helpful ox.* *Fabulas* III, 19.

- B450. *Helpful birds.*
- B453. *Helpful dove. Remisio XI.*
B481. Helpful ant.
- B480. *Helpful insects.*
- B481. *Helpful ant. Remisio XI.*
B453. Helpful dove.
- B490. *Other helpful animals.*
- B491. *Helpful serpent. Extravagantes VIII.*
B560. Animals advise men. — K2031. Snake helps man.

B500-599. SERVICES OF HELPFUL ANIMALS

- B520. *Animals save person's life.*
- B525. *Animal spares man he is about to devour. Fabulas III, 1.*
B381. Thorn removed from lion's paw.
- B560. *Animals advise men.*
B491. Helpful serpent. — K2031.1.* Snake helps man.

C. TABU

C30-99. OFFENDING SPIRITS, ETC.

- C50. *Tabu: offending the gods.*
- C51.4.1.1.* *Bee offends Jupiter when she asks him for power to kill men.*
Must die if she stings. *Remisio XII.*
A2232.2. Bees pray for sting.

D. MAGIC

D800-899. OWNERSHIP OF MAGIC OBJECTS

- D860. *Loss of magic objects.*
- D876. *Magic treasure animal killed. (Goose that laid the golden eggs).*
Aviano XXIV.

D1300-1599. FUNCTION OF MAGIC OBJECTS

D1300-1379. MAGIC OBJECTS EFFECT CHANGES IN PERSONS

- D1310. *Magic object gives supernatural information.*
- D1311.11. *Oracular river. (Will reveal any liar crossing it.) Extravagantes XVII.*

F715. Extraordinary river. — X1021.1.* The great fox: as large as a deer. — Z20. Cumulative tales.

F. MARVELS

F700-899. EXTRAORDINARY PLACES AND THINGS

- F710. *Extraordinary bodies of water.*
- F715. *Extraordinary river. (Is oracular). Extravagantes XVII.*
- D1311.11. Oracular river.

H. TESTS

H500-899. TESTS OF CLEVERNESS

- H580. *Enigmatic statements.*
- H588.7. *Father's counsel: find treasure within a foot of the ground. Sons dig everywhere and thus loosen soil of vineyard which becomes fruitful. Remisio XVII.*

H1210. Quest assigned by father. — P233. Father and son.

H900-1199. TESTS OF PROWESS: TASKS

- H1110. *Tedious tasks.*
- Q521. Tedious penances.
- H1111. *Task: carrying hundreds of sheep across stream one at a time. Alfonso VIII.*

Z11. Endless tales.

H1200-1399. TESTS OF PROWESS: QUESTS

H1200-1249. ATTENDANT CIRCUMSTANCES OF QUEST

- H1210. *Quests assigned.*

H1210.1. *Quest assigned by father. Remisio XVII.*

H588.7. Father's counsel: find treasure within a foot of the ground.
—P233. Father and son.

H1550-1569. TESTS OF CHARACTER

H1558.1. *Test of friendship: the half-friend.* A man kills a hog and tells his friends that he has killed a man and asks where he can hide the body. All of them drive him away and only his father's half-friend remains true to him in his feigned trouble. *Alfonso I.*

J152. Wisdom from sage. — R169.6. Youth saved from death sentence by father's friend.

H1589. *Beauty contest.* (Here it is a beauty contest among animals.) *Aviano XI.*

J. THE WISE AND THE FOOLISH

J0-199. ACQUISITION AND POSSESSION OF WISDOM (KNOWLEDGE)

J10. *Wisdom (knowledge) acquired from experience.*J21.12. *"Rue not a thing that is past":* counsel proved wise by experience. Man lets birds go and then, having listened to the bird's false declaration that she has a precious gem in her body, he tries to climb a tree and falls. (In the present version the man climbs no tree.) *Alfonso VI.*J21.13. *"Never believe what is beyond belief":* counsel proved wise by experience. Man believes when bird tells him she has a precious gem in her body. (Cf. J21.12, K604.) *Alfonso VI.*

J130. Wisdom (knowledge) acquired from animals. J163. Good counsels bought.

J100. *Wisdom (knowledge) taught by necessity.*J101. *Crow drops pebbles into water jug so as to be able to drink.* *Aviano XX.*J130. *Wisdom (knowledge) acquired from animals.*

J21.12. "Rue not what is past": — J163.4. Good counsels bought.
—K604. The three teachings of the bird.

J132.1.* *Crow advises eagle to drop snail to break its shell. Fabulas I, 14.*

B320. Reward of helpful animal.

J140. *Wisdom (knowledge) acquired through education.*

J144. *Well-trained kid does not open to wolf. Fabulas II, 9.*

K2000. Hypocrites. — K828. Bloodthirsty animal by trickery admitted to fold.

J150. *Other means of acquiring wisdom (knowledge).*

J152. *Wisdom from sage. Alfonso I.*

H1558.1 Test of friendship.

J155. *Wisdom from woman. Alfonso II.*

K420. Thief loses his goods or is detected. — K476.2. False articles used to produce credit. — K1667. Unjust banker deceived into delivering deposits by making him expect even larger.

J163.4. *Good counsels bought. Alfonso VI.*

J21.12. "Rue not a thing that is past"; — J130. Wisdom (knowledge) acquired from animals. — K604. The three teachings of the bird.

J200-1099. WISE AND UNWISE CONDUCT

J200-499. CHOICES

J210. *Choice between evils.*

J211.2. *Town mouse and the country mouse. Latter prefers poverty with safety. Fabulas I, 12.*

J212.1. L451. Wild animal finds his liberty better than tame animal's ease. *Ass envies horse in fine trapings (easy life).* Horse killed (made to pull manure cart); ass content. *Fabulas III, 3.*

L452. Ass is jealous of the horse until he learns better.

J216.2. *Lamb prefers to be sacrificed in temple rather than be eaten by a wolf. Aviano XXVII.*

J217.2. *Discontented ass longs for death but changes mind when he sees skins of dead asses at fair* (longing misplaced because his skin made into drums).

S122. Flogging to death. — W128. Dissatisfaction.

J240. *Choice between useful and ornamental.*

J242.2. *Pine tree and thorn bush dispute as to their usefulness. Beauty of form does not give worth; pine grows slowly but it withstands storm. Aviano XV. (Cf. J216.2.1*).*

- J242.5. *Peacock and crane in beauty contest.* Better be able to soar like crane than to strut about like peacock. *Aviano XII.*

J300-329. PRESENT VALUES CHOSEN

- J320. *Present values preferred to future.*
 J321.2. *Little fish in net kept rather than wait for uncertainty of greater catch.* *Aviano XVI.*

J330-369. GAINS AND LOSSES

- J340. *Choices: little gain, big loss.*
 J341.1. *Fox prefers to bear weight of his tail rather than give part of it to ape.* *Fabulas III, 17.*
 J350. *Choices: small inconvenience, large gain.*
 J369.2. *Ape throws away nut because of its bitter rind.* *Alfonso XXI.*
 J370. *Choices: important and unimportant work.*
 J371.1. *Bull refuses to fight goat.* Bull being pursued by lion tries to go into cave. Goat refuses to let him in. Bull must go on, for with lion pursuing he has no time to fight goat. *Aviano X.*
 J390. *Choices: kind stranger, unkind relative.*
 J391.1. *Lamb chooses foster-mother, the she-goat.* Owes more to her than to her own mother, who has deserted her. *Fabulas II, 6.*

J400-459. CHOICE OF ASSOCIATES

- J410. *Association of equals and unequals.*
 J411.1.* *The lion and the ass: ass laughs at lion. Lion does not care to dirty his teeth to bite him.* *Fabulas I, 11.*
 J950. *Presumption of the lowly.*
 J411.5* *Pig tries to make friends with sheep: is carried off by wolf.* *Extravagantes II.*
 J952. *Lowly animal tries to move among his superiors.* L400. *Pride brought low.*
 J411.8.* *Ass scornful of fly that threatens to bite him.* He will hasten, but only in fear of masters whip. *Fabulas II, 16.*
 J953.11* *Fly thinks he can frighten ass into haste.*

- J420. *Association of strong and weak.*
- J425.1. *Earthen and brazen pots in river.* Brazen pot thinks that they should stay together for company. Earthen pot, however, fears approach of brazen pot. *Aviano IX.*
- J450. *Association of the good and the evil.*
- J451.1.1* *Weasel caught with mice and killed in spite of pleas.*
- J451.2. *Stork killed along with cranes.* Ill-advised association ends fatally. *Remisio IX.*
- J460. *Unnecessary choices.*
- J461.1. *The belly and the members...* Debate as to their usefulness. All mutually useful. *Fabulas III, 16.*

J500-599. PRUDENCE AND DISCRETION

J900. Humility. — L200. Modesty brings reward.

- J550. *Zeal — temperate and intemperate.*
- J552.3. *Serpent tries to bite a file.* *Fabulas III, 12.*

J600-799. FORETHOUGHT

J2050. Absurd short-sightedness.

J610-679. FORETHOUGHT IN CONFLICTS WITH OTHERS

- J613.1. *Frogs fear increase of sun's power which will dry up all their puddles.* (Men fear same lest earth be hotter.) *Fabulas I, 7.*
- J620. *Forethought in prevention of other's plans.*
- J621.1. *The swallow and the hemp-seeds.* Swallow in vain urges other birds to eat seed as fast as it is sowed. Ridiculed, he builds his nest among the dwellings of men. Later birds are caught in nets made from hemp. *Fabulas I, 20.*
- J640. *Avoidance of others' power.*
- K191. Peace between sheep and wolves.
- J643.1. *Frogs demand a king.* King Log. Zeus has given them a log as king, but they find him too quiet. He then gives them a stork who eats them. *Fabulas II, 1.* (Cf. B245.)

- J643.3.* *Hawk eats doves who have elected him king. Fabulas II, 2.*
 B232. King to birds. — K815.8. Hawk persuades doves to elect him king.
- J644.1. *Fox sees all tracks going into lion's den but none coming out. He saves himself. Fabulas IV, 13.*
- J656.1. *Thornbush blamed by fox for wounding him. He should have known better than to lay hold of something whose nature is to lay hold of others. Remisio V.*
- J657.2.* *Eagle carries turtle. Drops him. Aviano II.*
- J680. *Forethought in alliances.*
- J681.1. *Rat and frog tie paws together to cross marsh. Carried off by falcon (kite). Fabulas I, 3.*
 K713.1.2. Animal allows himself to be tied.

J700-749. FORETHOUGHT IN PROVISION FOR LIFE

- J710. *Forethought in provision for food.*
- J711.1. *Ant and the lazy grasshopper. Lazy bird (grasshopper) is put to shame by thrift of industrious bird (ant). In winter he is in distress. Fabulas IV, 17.*
- J711.1.* *Ant and the greedy fly. Fly bites whom he will and eats best food from tables, but only in the summer: in winter he dies while ant is secure from cold beneath the earth. Fabulas II, 17.*

J800-849. ADAPTABILITY

- J810. *Policy in dealing with the great.*
 J832. Reeds bend before the wind.
- J811.1.1. *The lion divides the booty. Best part goes to himself as king of beasts; second, as strongest; third, as most valiant; fourth — "touch it if you dare." Fabulas I, 6.*
 B241. King of beasts. — U30. Rights of the strong.
- J815.1. *Lion rewarded by apes. King of apes asks visitors how they like his children (courtiers). Truthful visitor tells that they are very ugly, and is punished. Liar praises their beauty and receives reward. Fabulas IV, 8.*
 B241.2.2. King of monkeys. — K2000. Hypocrites.

J830. *Adaptability to overpowering force.*

J832. *Reeds bend before the wind.* Save themselves, while oak is uprooted. *Fabulas* IV, 20.

J811. Wisdom of concession to power.

J850-899. CONSOLATION IN MISFORTUNE

J870. *Consolation by pretending that one does not want the thing he cannot have.*

J871. *The fox and the sour grapes.* Pretends that the grapes he cannot reach are sour. *Fabulas* IV, 1.

J880. *Consolation by thought of others worse placed.*

J881.1. *More timid than the hare.* Hares take heart when they see that frogs are more timid than they. *Fabulas* II, 8.

J900-999. HUMILITY

J500. Prudence and discretion.

J950. *Presumption of the lowly.*

A2223.1. Camel asks for horns.—J411.1.* The lion and the ass.
—L410. Association of equals and unequals. U30. Rights of the strong.

J951.1. *Ass in the lion's skin unmasked* when he raises his voice (when his ears are seen projecting from the skin). *Aviano* IV.

K1810. Deception by disguise.—L400. Pride brought low.

J951.2. *Jay (raven) in peacock's skin unmasked.* *Fabulas* II, 15.

J951.4. *Weasel paints self (dusts self with flour) to deceive mice.* *Fabulas* IV, 2.

J952. *Lowly animal tries to move among his superiors.* Detected. *Extravagantes* II.

J411.5.* Pig tries to make friends with sheep.

J952.1.* *Frog attempts to be great physician.* Shamed by fox. *Aviano* V.

J952.1.1.* *Two smaller rams ridicule large ram in flight from danger which they do not see.* *Fabulas* IV, 14.

J2159. Foolish disregard of personal danger.

- J952.1.2.* *Ass thinks all animals fear him because hares flee when he brays. Lion humbles him. Fabulas IV, 10.*
- J953.1. *Dog proud of his clog. Think that the clog on his neck is decoration. Aviano VI.*
- J953.10* *Flea descends from camel's back and tells him he can rest. Camel replies that flea's weight made no difference. Fabulas IV, 16.*
- J953.11.* *Fly thinks he can frighten ass into hastening: ass respects only master's whip. Fabulas II, 16.*
 J411.8. Ass scornful of fly that threatens to bite him.
- J955.1. *Frog in vain tries to be as big as ox. Bursts. Fabulas II, 20.*
- J1000-1099. OTHER ASPECTS OF WISDOM
- J1020. *Strength in unity.*
- J1022. *Fight of lions and bulls. Lion (here wolf) succeeds only when bulls separate. Aviano XIV.*
- J1040. *Decisiveness of conduct.*
- J1041.2. *Miller, his son, and the ass: trying to please everyone. Miller blamed when he follows his son on foot (when he and his son on foot lead ass); when he takes his son behind him (when he allows his son to ride); when he puts his son in front of him (when he rides making his son walk). (Finally when he and the son carry the ass). Alfonso XII.*
- J1060. *Miscellaneous aspects of wisdom.*
- J1061.1. *The cock and the pearl: prefers a single corn to a peck of pearls (to a sapphire). Fabulas I, 1.*
- J1063.1. *Mother crab blames her children for not walking straight. Aviano III.*
 U121.1. Crab walks backward: learned from his parents.
- J1100-1699. CLEVERNESS
- J1100-1249. CLEVER PERSONS AND ACTS
- J1150. *Cleverness connected with the giving of evidence.*
- J1151. *Testimony of witness cleverly discredited. Alfonso XVIII.*

K242. Creditor falsely reported insane. — K1265. Man falsely reported insane.

J1170. *Clever judicial decisions.*

J1172.1. *Not the same purse as was lost.* Finder of a purse containing 800 gulden (1000 florins) returns it to owner for reward (here to be 100 florins). Latter says that purse had 900 gulden (1400 florins) in it. In court. Decision: The rich man speaks truth. The purse found is not the one lost. The finder may keep it. *Alfonso IV.*

J1172.3. *Ungrateful animal returned to captivity.* A man rescues a serpent (dragon) who in return seeks to kill his rescuer. Fox as judge advises the man to put the dragon back into captivity. *Extravagantes IV.*

W154. Ingratitude.

J1176.2. *Measuring the dregs.* Some full and some half-full wine casks left with man by neighbor, who accuses him of theft. Fraud of accusation detected by measuring the dregs. *Alfonso III.*

J1179.1.1.* Neither plaintiff awarded judgment. Both fox and wolf suspect and legally able to bring complaint. *Fabulas II, 18.*

J1180. *Clever means of avoiding legal punishment.*

P315. Friends offer to die for each other. — P325. Host surrenders his wife to his guest.

J1179.5.1.* *Flea pleads innocense.* When he bites man he is only following rules of nature. *Remisio XV.*

J1250-1499. CLEVER VERBAL RETORTS (REPARTEE)

J1420. *Animals retort concerning their dangers.*

J1421. *Peace among the animals.* (Peace fable). The fox tries to beguile the cock by reporting a new law establishing peace among the animals. Dogs appear; the fox flees. "The dogs have not heard of the new law." *Fabulas III, 8.*

K1600. Deceiver falls into his own trap.

J1430. *Repartee concerning doctors and patients.*

J1432.1.* "It hurts where you touch me," says sick ass to wolf as his doctor. *Fabulas IV, 13.*

- J1434.1.* "*I am well. Take me out of the pit.*" So says patient put in pit of water as cure for his insanity. *Alfonso XIX.*

J2211.3.1.* Madman on parole tells hunter to run from the doctor.

- J1440 *Repartee — miscellaneous.*

- J1442.10.1.* "*Thanks for your kind words, but may your deceitful eyes go blind.*" So says wolf to shepherd who hid him from hunter, but winked in his direction to betray him. *Fabulas IV, 3.*

- J1454. The lion and the statue. *Fabulas IV, 15.*

J2211.1* Man shows lion a picture of a lion overcome by a man.

- J1476.1.* *The earthen pot humbled.* Rain water: "What is your name?" — Pot: "A fine pot made for years of service." — River: "You shall soon be mud again." *Aviano XXVI.*

L400. Pride brought low. — U30. Rights of the strong.

- J1488. *What the bear whispered in his ear.* Paid guide (friend) climbs tree and leaves traveler (companion) to mercy of bear. Traveler feigns death and bear sniffs at him and leaves. The guide: "What did the bear say to you?" — "He said, never trust a coward like you." *Aviano VIII.*

W121. Cowardice.

J1500-1649. CLEVER PRACTICAL RETORTS

- J1510. *The cheater cheated.*

- J1521.1.1.* *Peasant kills fox who betrayed wolf in order to get wolf's food supply.* *Fabulas III, 6.*

W181.4. Jealous fox betrays wolf to peasant and then appropriates wolf's cave and food.

- J1530. *One absurdity rebukes another.*

- J1532. *Adulteress's absurdity rebuked.*

J1910. Fatal disregard of anatomy. — J2338.1.* Husband made to believe that God is donor.

- J1560. *Practical retorts: host and guest.*

- J1565.1. *Fox and crane invite each other.* Fox serves the food in a flat dish so that crane cannot eat. Crane serves his food in a bottle. *Fabulas II, 13:*

J1600. Practical retorts — miscellaneous.

J1600.1. Who lost the sword?* man asks sword who lost it. Sword: What matters is how many men I have lost." *Fabulas* IV, 18.

J1607. The testament of the dog. The owner of a dog has him given Christian burial. The bishop thereupon pretends that the dog has left the church a large legacy. *Alfonso* XX.

J1608. Ass's charter in his hoof. The ass absents himself from parliament of beasts. The lion sends the fox and the wolf to summon him. He pleads his charter of exemption and invites the fox (wolf) to read it in his hoof. *Extravagantes* I.

K1121. Lion (wolf) approaches too near to horse: kicked in the face.

J1650-1699. MISCELLANEOUS CLEVER ACTS

J1662. The cat's only trick. She saves herself on a tree. The fox, who knows a hundred tricks, is captured. *Extravagantes* V.

*J1700-2799. FOOLS (AND OTHER UNWISE PERSONS)**J1730-1749. ABSURD IGNORANCE*

J1730. Absurd ignorance.

J1737. Foolish lover ignorant of mistress's flaws. *Fabulas* III, 10.

J1790. Shadow mistaken for substance.

J1791.4. Dog drops meat for the reflection. Crossing a stream with meat in his mouth he sees his reflection; thinking it another dog with meat he dives for it and loses his meat. *Fabulas* I, 5.

J1820. Inappropriate action from misunderstanding.

J953. Self-deception of the lowly.

J1821.1. Birds see watery eyes of hunter and think he weeps for them in pity.* *Fabulas* IV, 7.

J1820.1.1. Satyr drives man away because he blows hands to warm them and on wine to cool it.* *Aviano* XXII.

B24. Satyr.

J1850-1999. ABSURD DISREGARD OF FACTS

- J1850. *Gift or sale to animal (or subject).*
J2050. Absurd short-sightedness.
- J1853.1.1. *Money from the broken statue.* Fool sells goods to a statue (worships it) and when it will not pay (reward his services to it) knocks it to pieces. He finds a treasure inside it. *Remisio VI.*
- J1900. *Absurd disregard or ignorance of animal's nature or habits.*
- J1901.1. *Fisherman fails to make fish dance to his flute.* Later in his net they jump about without the aid of the flute. *Remisio VII.*
- J1909.1.* *Lobo cervical captured by peasants is freed because they think him harmless.* Later he kills animals of those who freed him. *Fabulas IV, 5.*
- J1910. *Fatal disregard of anatomy.*
J1532. Adulteress's absurdity rebuked. — J2338.1. Husband made to believe that God is donor.

J2050-2199. ABSURD SHORT-SIGHTEDNESS

- J2060. *Absurd plans. Air castles.*
- J2066.4. *Wolf scorns salt meat (etc.) in false expectation of other booty.* *Extravagantes X.*
J321. Present possessions preferred to future possibilities. — K561. Sheep (goats) persuade the wolf to sing. — K1121.2. Sow kicks wolf in face and into stream.
- J2066.5. *Wolf waits in vain for nurse (mother) to throw away the child.* She has threatened to throw the child to the wolf. *Aviano I.*
- J2070. *Absurd wishes.*
Q338. Immoderate requests punished.
- J2074. *Twice the wish to the enemy.* (The covetous and the envious). A can have a wish, but B will get twice the wish. A wishes that he may lose an eye, so that B may be blind. *Aviano XVII.*
- J2100. *Remedies worse than the disease.*
- J2102.3. *Bald man aims at fly: hurts his head.* *Fabulas II, 12.*

- J2107. *Taming the bull by cutting off its horns.* It makes him more violent. *Aviano XXI.*
- J2112.1. *Young wife pulls out his gray hairs; old wife his black.* Soon all are gone. *Remisio XVI.*
- J2130. *Foolish disregard of personal danger.*
- J2135.1.1.* *Members to starve belly.* This brings about death of entire body. *Fabulas III, 16.*
 A1391. Why other members must serve belly. — J461.1. The belly and the members.
- J2137. *Death through lack of foresight.* *Aviano XIII.*
 J2351. Animal betrays himself to his enemies by talking. — N451. Secrets overheard from animal conversation.
- J2159. *Foolish disregard of personal danger — miscellaneous.* *Fabulas IV, 14.*
 J952.1.* Two smaller rams ridicule larger ram in flight.
- J2160. *Other short-sighted acts.*
- J2172.1. *The shepherd who cried "Wolf!" too often.* When the wolf really comes no one believes him. *Remisio X.*

J2200-2259. ABSURD LACK OF LOGIC — GENERAL

- J2210. *Legal absurdity based upon certain false assumptions.*
- J2211.1.* *Man shows lion a picture of a lion overcome by a man.* Lion not convinced. Later in amphitheatre he defeats the man. *Fabulas IV, 15.*
 J1454. The lion and the statue.
- J2211.3.1.* *Strenuous cure for madness.* Doctor throws patients into water to cure them.
 J1434.1.* "I am well. Take me out of the pit."

J2300-2349. GULLIBLE FOOLS

- J2310. *Nature of gullibility.*
- J2338.1.* *Husband made to believe that God is donor of fine things.* Lover of his wife has given them.
 J1910. Fatal disregard of anatomy. — J1532. Adulteress's absurdity rebuked.

J2350-2369. TALKATIVE FOOLS

- J2351. *Animal betrays himself to his enemies by talking. Aviano XIII.*

J2137. Death through lack of foresight. — N451. Secrets overheard from animal conversation.

J2400-2449. FOOLISH IMITATION

- J2410. *Types of foolish imitation.*

- J2413. Foolish imitation by animal (here fox) of larger animal. Wolf has pulled down mare: fox attempts same. *Extravaganates XIV.*

K365. Theft by confederate.

- J2413.1. *Ass tries to caress his master like the dog. He is driven off. Fabulas I, 17.*

- J2413.3. *Daw tries to carry off lamb like eagle. Is caught in the lamb's fleece. Remisio I.*

K. DECEPTION

K100-29. DECEPTIVE BARGAINS

- K170. *Deception through pseudo-simple bargain.*

- K171.1. *Deceptive crop division: above the ground, below the ground. (all that is green, all that is dry, all that grows to the left, all that grows to the right). Extravaganates XIII. (Cf. W111.1. ff. Contest in laziness).*

- K191. *Peace between the sheep and wolves. As hostages the dogs are handed over to the wolves; the young wolves to the sheep. The wolves then attack and kill the sheep. Fabulas III, 13.*

J640. Avoidance of others' power.

K200-249. DECEPTION IN PAYMENT OF DEBT

- K220. *Payment precluded by terms of the bargain.*

- K242. *Creditor falsely reported insane when he demands money. Alfonso XVIII.*

J1151. Testimony of witness cleverly discredited. K1265. Man falsely reported insane.

K300-499. THEFTS AND CHEATS

- K330. *Means of hoodwinking the guardian or owner.*
- K331.1.1.* *Dog hoodwinked into letting wolf kill sheep.* Made to believe shepherds will feed him more if he seems too weak to hold wolf. Sheep killed, dog fed. *Evtravangantes* XII.
K1022.1. Wolf overeats in cellar (smokehouse).
- K334.1. *The raven with the cheese in its mouth.* The fox flatters him into singing, so that he drops the cheese. *Fabulas* I, 15.
- K334.1.1.* *Small dog gives up bed to larger dog who speaks sweetly to her.* Large dog keeps bed. *Fabulas* I, 9.
U30. Rights of the strong.
- K345.2. *Thief sent into well by trickster.* A weeping boy tells a passing thief that he has lost a silver cup in a well. The thief takes off his clothes (cloak) and goes after the cup, intending to keep it. He finds nothing. When he comes up, his clothes (cloak) have been stolen. *Aviano* XVIII.
- K360. *Other means of theft.*
- K365. *Theft by confederate.* *Extravagantes* XIV.
(J2413. has subplot of theft by confederate).
- K420. *Thief loses his goods or is detected.*
J155. Wisdom from a woman. — K476.2. False articles used to produce credit. — K1667. Unjust banker deceived.
- K440. *Other cheats.*
- K444. *Dream bread:* the most wonderful dream. Three pilgrims agree that the one who has the most wonderful dream shall eat the last loaf. One eats it and declares that he dreamed that the others were dead and would not need it. *Alfonso* V.
- K476.2. *False articles used to produce credit.* *Alfonso* II.
K420. Thief loses his articles. — K1667. Unjust banker deceived.
- K500-699. ESCAPE BY DECEPTION
- K550. *Escape by false plea.*
- K561.1. *Animal captor persuaded to talk and release victim from his mouth.*

Usually cock and fox, fox and wolf, or mouse and cat. (Here cock and fox.) *Extravagantes* III.

- K561.2 *Sheep persuade wolf to sing.* The dogs are summoned. *Extravagantes* X.

J2066.4. Wolf scorns salt meat (etc.) in false expectation of other booty.—K579.5.1. Wolf acts as judge before eating the rams.—K1121.2.* Sow kicks wolf in face. (These three latter motifs found in story with K561.2.).

- K579.5.1. *Wolf acts as judge before eating the rams.* They are to go to the ends of the field and run to him. They run at him and kill (seriously injure) him. *Extravagantes* X. (Cf. K561.2.)

- K600. *Murderer or captor otherwise beguiled.*

- K604. *The three teachings of the bird.* In return for release from captivity the bird gives the man three teachings. These usually mock the man for his foolishness in releasing what he has. (See for these counsels: J21.12, J21.13, J21.14.). *Alfonso* VI.

J130. Wisdom (knowledge) acquired from animals.—J163.4. Good counsels bought.

- K650. *Other means of escape.*

- K651. *Wolf descends into well in one bucket and rescues fox in the other.* *Alfonso* IX.

K810.1.2.* Fox lures wolf into well and leaves him there.

- K652. Fox climbs from it on wolf's (goat's) back. *Remisio* III.

K700-799. CAPTURE BY DECEPTION

- K710. *Victim enticed into voluntary captivity or helplessness.*

- K713. *Deception into allowing oneself to be fettered.* *Extravagantes* VII.

- K713.1.2. *Animal allows himself to be tied to another for safety.* *Fabulas* I, 3.

J681.1. Rat and frog tie paws together to cross marsh.

- K713.1.2.1.* *Animal allows himself to be tied to another to give him importance.* Wolf persuaded by captive ass to permit ass tied to him to follow as his slave. Ass leads him to man. *Extravagantes* VII.

K800-999. FATAL DECEPTION

- K800. *Fatal deception.*

K2300. Other deceptions.—K1021.2. Basket tied to wolf's tail.

K810. *Fatal deception into trickster's power.*

K810.1.* *Fox lures wolf into lion's power telling lion that wolf's skin is cure for illness.* Wolf had told lion same about skin of fox. *Extravagantes IX.* (This fable contains also K1021.2.)

K810.1.1.* *Agreement between lion and man not to touch one another.* Man ensnares lion and then beats him to death with club. *Extravagantes XVI.*

K2310.1.* Hunter who has promised not "to touch" lion catches him in trap and beats him to death with club.

K810.1.2.* *Fox lures wolf into well and leaves him there.* Alfonso IX.

K651. Wolf descends into well in one bucket and rescues fox in the other.

K815.8. *Hawk (falcon) persuades doves to elect him their king.* Kills them. *Fabulas II, 2.*

B232. Parliament of birds.—B242. King of birds.

K824. *Sham doctor kills his patients.* *Fabulas II, 4.*

K2061.6. Wolf offers to act as midwife for sow. K1955. Sham physician.

K828. *Bloodthirsty animal by trickery admitted to fold.*

J144. Well-trained kid does not open to wolf.

K960. *Other fatal deceptions.*

K961. *Flesh of certain animal alleged to be only cure for disease: animal to be killed.* (The sick lion.)

A2494.5.13. Enmity of lion and monkey.—B335.2. Life of helpful animal demanded as cure for feigned sickness.—K810.1.* Fox lures wolf into lion's power telling lion that wolf's skin is cure for illness.—U30. Rights of the strong.

K1000-1199. DECEPTION INTO SELF-INJURY

K1020. *Deception into disastrous attempt to procure food.*

K1021.2. *Basket tied to wolf's tail and filled with stones.* Wolf is persuaded that it is filled with fish. *Extravagantes IX.* (This fable contains also K810.1.*)

K1022.1. *Wolf overeats in the cellar* (storehouse in this tale). Cannot escape through the entrance hole (is taken by men.)

- K1080. *Persons duped into injuring each other.*
- K1085. *Woman makes trouble between man and wife: the hair from his beard. She tells the wife to increase her husband's love by cutting a hair from his beard. Also tells husband that his wife will try to cut his throat. He kills his wife. Alfonso XVII.*
- K1110. *Deceptions into self-injury — miscellaneous.*
- K1121. *Wolf approaches too near to horse: kicked in face. Extravagantes I.*
K1955. Sham physician.
- K1121.1. *Wolf (lion) as sham doctor looks at horse's foot: kicked in face. Fabulas III, 2.*
K1955. Sham physician. — K2061.6. Wolf offers to act as midwife for sow.
- K1121.2* *Sow kicks wolf in face and into stream when he approaches to baptize her litter. Extravagantes X. (The following motifs occur in this fable also: J2066.4., K561.2., K1121.1.)*

K1200-1299. DECEPTION INTO HUMILIATING POSITION

- K1240. *Deception into humiliating position — miscellaneous.*
- K1265. *Man falsely reported insane. No one will believe him. Alfonso XVIII.*
J1151. Testimony of witness cleverly discredited. — K242. Creditor falsely reported insane.

K1300-1399. SEDUCTION OR DECEPTIVE MARRIAGE

- K1350. *Woman persuaded (or wooed) by trick.*
- K1351. *The weeping bitch. A procuress throws pepper into the eyes of a bitch so that she weeps. She pretends to the virtuous woman that the bitch is a woman transformed because of failure to respond to her lover. The woman is persuaded. Alfonso XI.*

K1500-1599. DECEPTIONS CONNECTED WITH ADULTERY

- K1510. *Adulteress outwits husband.*
- K1514.1. *The husband and the chicken house. The husband returns unexpectedly and surprises his wife with her lover. She makes the husband believe he is pursued and hides him in the chicken house (here it is the devécote). Alfonso XV.*

- K1516.1. *The husband's good eye treated.* The wife pretends to treat his one good eye, so that he cannot see the paramour. *Alfonso XIII.*
- K1517.1. *The lovers as pursuer and fugitive.* The wife is visited by two gallants. When the husband approaches, one goes out with drawn sword; the other hides in the house. She convinces her husband that she has given refuge to a fugitive. *Alfonso X.*
- K1527.12. *Adulteress outwits husband with sheet.* Her lover escapes hidden by sheet which is held up for husband's praise. *Alfonso XIV.*
- K1518. *The enchanted pear tree.* The wife makes the husband, who has seen the adultery from the tree, believe that the tree is magic or that he has seen double. *Alfonso XII.*

J1550. *Husband outwits adulteress and paramour.*

K1555.1. *Lover hidden in hen-coop discovered by husband.*

K1514.1. The husband and the chicken house.

K1600-1699. DECEIVER FALLS INTO OWN TRAP

K1600. *Deceiver falls into own trap.* (J1421).

K1611.1.* *Wolf tells lion that fox skin is cure for illness.* Fox persuades lion that it is really wolf skin that is effective. Wolf skinned. *Extravagantes IX.* (This fable also contains K1021.2.)

K1667. *Unjust banker deceived into delivering deposits by making him expect even larger.* In order to make the impression of honesty he delivers the one chest of money. The ten chests which he then receives are filled with stones. *Alfonso II.*

J155. Wisdom from a woman.—K420. Thief loses goods or is detected.—K476.2. False articles used to produce credit.

K1800-1899. DECEPTIONS BY DISGUISE OR ILLUSION

K1810. *Deception by disguise.*

K1810.1* *Ass deceives men by wearing lion's skin.*

J951.1. Ass in lion's skin unmasked.

K1860. *Deception by feigned death.*

K2061.9. Cat hangs on wall pretending to be dead.

K1870. *Illusions.*

 K1518. The enchanted pear tree.

K1900-1999. IMPOSTURES**K1950. *Sham prowess.*****K2000-2099. HYPOCRITES****K2000. *Hyprocrites.***

 B241.2.2. King of monkeys. — J815.1. Liar rewarded by the apes.
 — K651. Wolf descends into well.

K2030. *Double dealers.*

 B261.1. Bat in war of birds and quadrupeds.

K2031.1.* *Snake helps man, then harms him.* Man tramples snake. Snake prophesies weather and man finds his advice good. When man sends his son to reward snake, the reptile kills the son. *Extravagantes VIII.*

 B491. Helpful serpent. — B560. Animals advise men.

K2060. *Detection of hypocrisy.*

 J644.1. Fox sees all tracks leading into lion's den.

K2061.4. *Wolf tries to entice goat from high place: plan detected. Aviano XIX.***K2061.6. *Wolf offers to act as midwife for sow: plan detected. Fabulas II, 4.***

 K824. Sham doctor kills his patients.

K2061.9. *Cat hangs on wall pretending to be dead: mice detect plan. Remisio VIII.*

 K1860. Deception by feigned death.

K2062. *Thief tries to feed watch dog and stop his mouth: dog detects plan. Fabulas II, 3.*

 B325.1. Animal bribed with food.

K2100-2199. FALSE ACCUSATIONS**K2190. *Other false accusations.*****K2190.1.* *The dog and the sheep.* Dog accuses sheep of having taken bread from him. Sheep convicted. *Fabulas I, 4.***

 B230. Parliament of animals. — U30. Rights of the strong.

K2200-2299. VILLAINS AND TRAITORS

K2210. *Treacherous relatives.*

K2213.1. *Matron of Ephesus.* (Vidua) A woman mourns night and day by her husband's grave. A knight guarding a hanged man is about to lose his life because of the corpse he has stolen from the gallows. The matron offers him her love and substitutes her husband's corpse on the gallows so that the knight can escape. *Fabulas* III, 9.

T231. The faithless widow.

K2300-2399. OTHER DECEPTIONS

K2310. Deception by equivocation.

K2310.1.* *Hunter who has promised not "to touch" lion catches him in trap and beats him to death with club.* *Extravagantes* XVI.

K810.1.1.* Agreement between lion and man.

K2320. *Deception by frightening.*

K2323.1.* *Sheep in dog skin frightens wolves.* Later detected. *Extravagantes* XV.

L. REVERSAL OF FORTUNE

L100-199. UNPROMISING HERO (HEROINE)

L140. *The unpromising surpasses the promising.*

L146.1. *Ape tries to flee with favorite child; neglected child saves himself.*
The favorite child is killed through the mother's over-anxiety.
Aviano XXV.

L300-399. TRIUMPH OF THE WEAK

L310. *Weak overcomes strong in conflict.*

L315.2 *Mouse torments bull who cannot catch him.* *Aviano* XXIII.

L315.3 *Fox burns tree in which eagle has nest.* Revenges theft of cub.
Fabulas I, 13.

L315.7. *Dungbeetle keeps destroying eagle's eggs.* Eagle at last goes to the sky and lays eggs in Zeus's lap (cape). The dungbeetle

causes Zeus to shake his apron and break the eggs. *Remisio* II.

L400-499. PRIDE BROUGHT LOW

- L400 *Pride brought low.*
 J951.1. Ass in lion's skin unmasked. — U30. Rights of the strong.
 — J.1476.1.* The earthen pot humbled.
- L450. *Proud animal less fortunate than humble.*
- L451. *Wild animal finds his liberty better than tame animal's ease.*
 Fabulas I, 12.
 J211.2. The town mouse and the country mouse.
- L451.3. *Wolf prefers liberty and hunger to the dog's servitude and plenty.*
 Fabulas III, 15.
- L452. *Ass is jealous of horse until he learns better.* *Fabulas* III, 3.
 J212.1. Ass envies horse in fine trappings.
- L460. *Pride brought low — miscellaneous.*
- L461. *Stag scorns his legs but is proud of his horns.* Caught by his horns
 in trees. *Fabulas* III, 7.
 U127. Fawn (stag) in spite of his strong horns runs from the dog.

M. ORDAINING THE FUTURE

M300-399. PROPHECIES

- M310. *Favorable prophecies.*
 B140. Prophetic animal. (Serpent)

N. CHANCE AND FATE

N400-699. LUCKY ACCIDENTS

N440-499. VALUABLE SECRETS LEARNED

- N450. *Secrets overheard.*
- N451. *Secrets overheard from animal (demon) conversation.* *Aviano*
 XIII.
 J2137. Death through lack of foresight. — J2351. Animal betrays
 himself to his enemies by talking.

- N451.1. *Secrets of animals accidentally overheard from tree.* Here an animal tells others that it will help them rid themselves of man. Man in tree overhears and shoots the speaker. *Aviano XIII.*

N600-699. OTHER LUCKY ACCIDENTS

- N630. *Accidental acquisition of treasure or money.*
- N635. *The triple tax.* A poet is given by the king the right to demand a coin of the first hunchback he meets, from the first man of uncertain name, and from the first man of a certain city. He sees a hunchback and demands the coin. A quarrel arises in which it appears that the hunchback also has the required name and residence. With each revelation the poet demands a new coin. *Alfonso VII.*

P. SOCIETY

P200-299. THE FAMILY

- P230. *Parents and children.*
- P232. *Mother and daughter. Remisio XIV.*
Q586. Son bites off mother's ear.
- P233. *Father and son. Remisio XVII.*
H588.7. Father's counsel. — H1210.1. Quest assigned by father. — S11. Cruel father.

P300-399. OTHER SOCIAL RELATIONSHIPS

- P310. *Friendship.*
- P315. *Friends offer to die for each other.* Each falsely confesses crime so as to save the other. Neither guilty. Often combined with P325. *Alfonso I.*
J1180. Clever means of avoiding legal punishment.
- P320. *Hospitality.*
- P325. *Host surrenders his wife to his guest.* The guest unwittingly falls in love with the wife. The host, on being informed, out of pure generosity repudiates the wife and has her marry the guest. (Often combined with 315.)
T281. Sex hospitality.

P400-499. TRADES AND PROFESSIONS

- P440. *Artisans.*
- P458. *Woodsman (charcoal burner). Remisio XIII.*
 Q3.1. Woodsman and the golden axe.

Q. REWARDS AND PUNISHMENTS

- Q0. *Rewards and punishments.*
- Q3.1. *Woodsman and the golden axe.* A woodsman lets his axe fall into the water. Hermes comes to his rescue. Takes out a gold axe but the woodsman says that it is not his. The same with a silver axe. Finally he is given his own axe and rewarded for his modest choice. His companion tries this and loses his axe. *Remisio XIII.*
 P458. Woodsman.

Q200-399. DEEDS PUNISHED

- Q280. *Unkindness punished.*
- Q281. *Ingratitude punished.* (Here snake bites man who befriended it.) *Fabulas I, 10.*
 J1172.4. Ungrateful animal returned to captivity. — W154. Ingratitude.

Q400-649. KINDS OF PUNISHMENT

- Q450. *Cruel punishments.*
- Q458.2. *Flogging to death as punishment. Fabulas III, 18.*
 S122. Flogging to death. — W128. Dissatisfaction.
- Q580. *Punishment fitted to crime.*
- Q586. *Son on gallows bites off his mother's nose. Remisio XIV.*
 P232. Mother and son.

R CAPTIVES AND FUGITIVES

R100-199. RESCUES

- R170. *Rescue — miscellaneous.*

- R170.1.* Ox rescues deer from hunter. *Fabulas* III, 19.
B300. Helpful animals.

S. UNNATURAL CRUELTY

S0-99. CRUEL RELATIVES

- S10. *Cruel parents.*
S11. *Cruel father. Fabulas* I, 7.

S100-199. REVOLTING MURDERS OR MUTILATIONS

- S110. *Murders.*
S122. *Flogging to death. Fabulas* III, 18.
J217.2. Discontented ass longs for death.—Q458.2. Flogging to death as punishment.—W128. Dissatisfactions.

T. SEX

T200-299. MARRIED LIFE

- T230. *Faithlessness in marriage.*
T231. *The faithless widow. Fabulas* III, 9.
K2213.1. Matron of Ephesus.
T280. *Other aspects of married life.*
T281. *Sex hospitality.* Host gives his wife to his guest as bed companion. *Alfonso* I.
P325. Host surrenders his wife to his guest.

U. THE NATURE OF LIFE

U0-99. LIFE'S INEQUALITIES

- U30. *Rights of the strong.*
A2494.5.13. Enmity of lion and monkey.—B241.2.2. King of monkeys.—B335.2. Life of helpful animal demanded as cure.—J1195.1.* Flea pleads innocence.
J1476.1.* The earthen pot humbled.—J1909.1. Fisherman fails to make fish dance to his flute.—K961. Flesh of certain animals alleged to be only cure.—L400. Pride brought low.—U20.1.* Flea bites man in bed because it is his nature.

- U31. *Wolf unjustly accuses lamb and eats him. When all the lamb's defenses are good the wolf asserts the right of the strong over the weak. (Usually accused of stirring up water from lower in stream.) Fabulas I, 2.*
- U31.1.* *Dog accuses sheep of taking his bread. Fabulas I, 4.*
 K1290.1.* The dog and the sheep.
- U31.1.1.* *Hunter exercises his right of the strong over the horse when it fails to run down the deer. Fabulas IV, 9.*
- U31.1.2.* *Crow rides on sheep because sheep cannot prevent it. Fabulas IV, 19.*
- U33. *Cock killed by his captor in spite of his plea of usefulness to man. Remisio IV.*

U106-299. THE NATURE OF LIFE — MISCELLANEOUS MOTIFS

- U111.1.* *Statue is beautiful to wolf but is recognized as lifeless. Fabulas II, 14.*
- U120. *Nature will show itself.*
 J1179.5.1.* Flea pleads innocence.
- U120.1.* *Flea bites man in bed because it is his nature. Remisio XV.*
 J1179.5.1.* Flea pleads innocence.
- U120.1.1.* *Crow, evil by nature, rides on sheep's back and annoys her. Fabulas IV, 19.*
 U31.1.2.* Crow rides on sheep because sheep cannot prevent it.
- U121.1. *Crab walks backward: learned from his parents. Aviano III.*
 J1063.1. Mother crab blames her children for not walking straight.
- U127. *Fawn (stag), in spite of his fine horns, runs from the dog. Fabulas III, 7.*
 L461. Stag scorns his legs but is proud of his horns.
- U160. *Misfortune with oneself to blame the hardest.*
- U161.1.* *Last of series of rams to die at butcher's hand rebukes self for failure to escape when there was time. Fabulas IV, 6.*
- U162. *Tree cut down with axo for which it has furnished a handle. Fabulas III, 14.*

U230. *The nature of sin.*

U236.1.* *False repentance of a kite.* The bird, always wicked, asks its mother to pray for it. *Fabulas* I, 19.

V50. Prayer.

V. RELIGION

V0-99. RELIGIOUS SERVICES

V50. *Prayer.*

J643.1. Frogs demand a king. King log.

U236.1.* False repentance of a kite.

W. TRAITS OF CHARACTER

W100-199. UNFAVORABLE TRAITS OF CHARACTER

W110. *Unfavorable traits of character — personal.*

W111.1. *Contest in laziness. Extravagantes* XIII. (This fable contains the following motif also: K171.1. Deceptive crop division.)

W111.1.3. Man will not move in bed when water drops in his eyes (ear). *Extravagantes* XIII.

W111.1.3.1.* *Man too lazy to eat when table is full of food. Extravagantes*, XIII.

W111.1.5. *Man floating in river is famished but is too lazy to drink. Extravagantes* XIII.

W121. *Cowardice.*

J1488. What the bear whispered in his ear.

W121.2.1. *Ass insults dying lion. Fabulas* I, 16.

W128. *Dissatisfaction.*

J217.2. Discontented ass longs for death. — Q458.2. Flogging to death as punishment.

W128.4. *Peacock dissatisfied with his voice. Fabulas* IV, 4.

W150. *Unfavorable traits of character — social.*

W154.2. *Monster ungrateful for rescue.* (Here snake bites man who has helped him.) *Fabulas* I, 10.

Q281. Ingratitude punished.

- W154.3. *Crane pulls bone from wolf's throat: wolf refuses payment.* "That you were allowed to take your beak from my throat is payment enough."
- W154.4. *Hunter beats dog which has grown old in his service. Fabulas II, 7.*
- W156. *The dog in the manger.* Has no use for the manger but refuses to give it up to the horse. *Extravagantes XI.*
- W181.4. *Jealous fox betrays wolf to peasant and then appropriates wolf's cave and food.* Peasant kills him in a few days. *Fabulas III, 6.*
 J1521.1.1.* Peasant kills fox who betrayed wolf.

X. HUMOR

X900-1099. HUMOR OF LIES AND EXAGGERATION

- X1020. *Exaggerations.*
- X1021.1.* *The great fox:* as large as a deer. A man and his squire see a fox and squire tells master that he once saw fox as large as deer. Master says they will soon be at oracular river that drowns liars. As they near river squire weakens his exaggeration until fox is correct size. *Extravagantes XVII.*
 D1311.11. Oracular river. — F715. Extraordinary river. — Z20. Cumulative tale.

Z. MISCELLANEOUS GROUPS OF MOTIFS

Z0-99. FORMULAS

- Z10. *Formulistic framework for tales.*
- Z11. *Endless tales.* Hundred of sheep to be carried over stream one at a time, etc. The wording of the tale so arranged as to continue indefinitely. *Alfonso VIII.*
 H1111. Task: carrying hundreds of sheep across stream.
- Z20. *Cumulative tales.*
 D1311.11. Oracular river. — F715. Extraordinary river. — X1021.1.*
 The great fox.

The University of North Carolina

KING BEAST OF THE FOREST MEETS MAN

by

Richard M. Dorson

Among the folk narratives told me by Negroes in Michigan, one unsuspected plot kept intruding with insistent regularity. Where the recurrence of standard tales like *Dividing Souls in the Graveyard* or *Rabbit Playing Godfather* runs true to form, the repetitions and variations of Type 157 ("Learning to Fear Men") find small precedent in United States Negro collections. As analyzed in the Aarne-Thompson Type-Index, the fox warns the wolf of man, and shows him an old man ("he was a man"), a boy ("he will be a man"), and a regular man with a gun. When the wolf approaches the man shoots him. The wolf tells the fox the man spit fire at him. Bolte and Polivka report examples for most of the European countries.¹ In Africa it is known among the Hausa, the Hot-tentots, and the Kanuri.² (I feel sure more cases exist.) Stith Thompson credits but one example apiece to Africans and American Indians, in his table of their borrowings from Indo-European tales.³ For the New World Negro, Martha Beckwith found a specimen in Jamaica,⁴ but Parsons gives none from the Antilles, or the United States. Joel Chandler Harris puts one variant into the mouth of Uncle Remus and another into that of Daddy Jake, in *Nights with Uncle Remus*, although in neither does the lion (replacing the wolf) see the old man and the boy.⁵ Uncle Remus's tale, where the man catches the lion's paw in a cleft log, a device later practiced by frontier heroes on Indians, actually involves a separate type.⁶ Three field-collected texts in the United States, from Florida, St. Helena Island off the South Carolina coast, and Louisiana, also make the lion the king of the beasts, but follow the archetype more closely.⁷

¹Johannes Bolte and Georg Polivka, *Anmerkungen zu den Kinder-u. Hausmärchen der Brüder Grimm*, II (Leipzig, 1915), 96-100.

²W. H. I. Bleek, *Reynard the Fox in South Africa* (London, 1864), no. 23, p. 47 [Hottentot]; *Zeitschrift für Ethnologie*, XL, 918 [Hausa]; S. W. Koelle, *African Native Literature, or Proverbs, Fables and Historical Fragments in the Kanuri of Bornu Language (and translation)* (London, 1854), pp. 177-179.

³*The Folktale* (New York, 1946), p. 289. Professor Thompson admits his data stops at 1938 for Africa and 1930 for the Indians.

⁴*Jamaica Anansi Stories, MAFLS*, XVII (1924), 67-68.

⁵No. 7, "Mr. Lion Hunts for Mr. Man," and No. 57, "Mr. Lion's Sad Predicament."

⁶Type 38, "Claw in Split Tree, Motif Killi. For Indian fighters rather than animals, see H. W. Thompson, *Body, Boots & Britches* (New York, 1940), p. 51, who calls this "the classic trickster-story of the frontier," told on Tom Quick, Tim Murphy, and even Daniel Boone.

⁷Zora Neale Hurston, *Mules and Men* (Phila., 1935), pp. 171-174, "How the Lion Met the King of the World," Guy B. Johnson, *Folk Culture on St. Helena Island* (Chapel Hill,

In the sixteen texts that came my way within a relatively short period, the lion tangles with man only four times. The other protagonists are all New World denizens, the bear (6), the fox (2), the alligator (2), the panther (1), and the buzzard (1). The lion texts are presumably the older form, although in one a cowboy turns up as his human adversary. In eight cases the rabbit serves as trickster, to arrange the encounter, thus fitting in of course with the character of the American Brer Rabbit. Man shoots the charging animal most frequently with a "fence rail," but also employs a lightning rod, a white rib (as in Grimm 72), and, in the case of the cowboy, a Winchester rifle. In both meetings between alligator and man, "colored man" sets the world on fire by striking his rear end with a match, which he throws into gasoline-soaked water. In only one instance does an additional episode get joined to the basic plot, when the bear punishes the rabbit for eating his dinner, and the rabbit gets revenge by showing him man (text I). A vestigial motif of a distinct tale, that describes how the buzzard got baldheaded, does slip into one variant (text M) with neat logic, for Man shoots all the feathers off the boastful buzzard's head.

While the storytellers now live in Michigan, they were all born in Southern states. Curiously two informants gave two variants, and one knew three, all quite distinct, with different animal characters. The popularity of this tale as here evidenced testifies to its wide distribution in the South and its present intrusion into the North.

A. LION AND RABBIT⁹

This lion moved out from where he was, things were dull, so he found a new place, where there was a ledge of rock facing east. And early in the mornings he'd get out there and roar, "Me and My God." All the small animals got scared, and were afraid to go out and get something to eat. They got pretty hungry, so they got together and held a conference to see who should go and ask this fellow to move. The rabbit being one of the fastest and quickest dodgers, was chosen to be the one to go and visit this fellow the lion. Well, the rabbit gets up on the ledge above him where he could talk to him and convince him that he should go back where he came from. So he told the rabbit he's not going to take orders from nobody, for he's King of the Forest. So he

1930), p. 145, "Lion Looks for Man;" Arthur Huff Fauset, "Negro Folk Tales from the South," *JAFL*, XL (1927), 243, no. 38, "Are You Man?"

⁹These tales were all collected in 1952 during field trips to various Michigan Negro communities. Five texts came my way within nine days on my first trip.

¹⁰Told by Newton Curry of Calvin Township, Cass County; born Nov. 21, 1872, in Greenbriar County, West Virginia, raised in Upper Sandusky, Ohio, came to Chicago in 1901; retired fireman (has pensions from the Spanish-American and first World Wars).

asked him if he'd ever met Man, for Man's King too, he said. So while he's there talking he sees Man on the other side of the ravine; he had his gun you know. The rabbit had ducked the man. He tells the lion, "That's Man. He's King too." The lion let out a roar, "Me and My God." This fellow saw him, and he was in good range, so he showered right down on him. He shot him full in the face. He turned to run in his cave, and he shot him behind.

Nothing more was heard of him for several days. Finally Rabbit was detailed to go over and see what happened. So Rabbit went over and old Lion was just able to get around — he was out there sunning himself. Rabbit said, "Well, Brother Lion, how are you?" "Well I'm just able to git around, that's all. That fellow you called Man, he lightened in my face and thundered in my behind, and I'm just able to get out to sun myself."

After that happened old Lion would roar, "Man, me and my God."

B. LION, WOLF AND TIGER¹⁰

The wolf and the lion and the tiger are holding a council, who is the King Beast of the Forest. Then up comes the little boy, skipping, hopping, and the lion and the wolf ask, "Is that him, the King Beast?" They said "No, but he will be." Then comes an old man. "Is that him?" "No, that have been." And then comes a man thirty-five years old, with a double-barreled shotgun on his shoulder and a sword at his side. "Is that him?" Wolf says, "Yes, and I'm going." The lion jumps on him and the man fired both barrels.

The lion wasn't killed, but he was wounded, and laying out in the bushes. Then they all says, "Let's go git him." And they brought him back in the council. They ask him what happened. "He pulled a white rib out of his side and slew me with it, and he spit fire and spoke thunder."

C. LION, RABBIT AND BEAR¹¹

The rabbit asked the lion had he met a man. And he told him, "You come on down here a piece and I'll show you a man." He looked and saw a man coming up the road with a shotgun in his hand. And then he said, "Mr. Lion, now that's a man." And then he said, "Just walk on up to that fellow, Man." And the man th'owed his gun up and shot him, and he ran away, and he met

¹⁰Told by Arthur "Shorty" Hankins of Calvin Township; born 1892 in Chidester, Arkansas; moved to Oklahoma in 1905; came to Calvin from Gary, Indiana, in 1931; laborer.

¹¹Told by Lee Curtis of Idlewild, Lake County; age 73, born in Paris, Tennessee; came to Chicago in 1929, to Idlewild about 1942; retired.

a bear. And he had a conversation with the bear. And the bear wanted to know, how did the man look, or what did he do? And he said, "He th'owed up a long black pole, and it lightnined and it thundered and it filled me full of splinters."

(There's a lot to that old tale, but that's as far as I can go.)

Yes, he saw a little boy first. Said, "That will be, that will be." And he saw a right old man coming along on a stick. And he said, "What's that?" He said, "He had been, he had been a man."

D. LION, FOX AND COWBOY¹²

This fox was beat up by a lion. And he wanted to get even with the lion. He lay down side of the road, and he saw a cowboy riding a horse. He had a 45 on his right side, he had a 45 on the left side, and he had a 45 Winchester across his saddle. And the fox crawled off and met this lion. So he asked him had he ever seen a man. So the lion told him no. If he did see one he would roll his hair over his head and jump to him and tear him to pieces.

So the fox told him, "You come and go with me in the morning and I'll show you a man." So he placed this lion in the middle of the road, and he laid beside the bushes. The cowboy rode up the road and the lion saw the cowboy. He rolled his hair up over his head and made for the cowboy. So he takes his 45 from the left side and shot the lion in the left side. The lion grabbed a handful of leaves and stuck it in his left side. The cowboy drew the gun from the right side, and hit the lion in the right side. That turned the lion — he wheeled and run. There was a hill he had to go up and over, and as he was going over the top, the cowboy shot him with the 45 Winchester.

He made it to his den. The fox went by his den, and he was laying grunting and aching with pain. The fox asked him, what was the matter. Did he see the man? He said, "Yes. He pulled out something and th'owed and hit me in the left side. And I grabbed some leaves and stuck it on my left side, and made it towards him. He th'owed something with his right hand and hit me on the right side." And he said, "I wheeled and run." And he says, "You know that little hill I have to go over?" [curled hand gesture]. Just as I went over that hill he th'owed up something and it said *Sshow!* And my tail flew up (going over the hill) and he cut me a brand new ass."

¹²Told by Walter Winfrey of Inkster, Wayne County; born 1891 in Camden, Arkansas; came to Detroit in 1922, moved to Inkster 1927; retired automobile-factory worker, now a rheumatic invalid.

E. BEAR AND RABBIT¹³

Mr. Rabbit and Mr. Bear they met one day, and got to discussin' 'bout different things in the world. Mr. Bear said he'd been all over the world. He'd seen everything but Man. "They tell me about Man, and I wants to see him." Brother Rabbit says, "Why I can show you a Man. Come on and go with me up here this side o' the road." They set down. After awhile along come a boy, about eight years old. Mr. Bear looked up. "Say, is that Man comin' yonder?" Brother Rabbit looks up, sees him. "Why no, that's going to be Man. But be patient, Man will be along directly." Brother Bear was so anxious to see them he kept his eyes on the road all the time. "Say Mr. Rabbit, that's Man comin' yonder." Brother Rabbit looked up, he seen an old man comin' on a stick, about eighty years old. Says, "No, no, that used to be Man. He's got a walkin' stick. But be patient. Man'll be along directly." Brother Bear keeps his eyes on the road. Brother Rabbit looks back the other way, the east end of the road. Says, "There comes Man, that's Man comin' down the road." Brother Bear straightens up and looks. "Now that's Man, go out and meet him." He's twenty-one years old and has a gun on his shoulder.

Off to the thicket Mr. Rabbit run, down to the road and off to the woods. Mr. Bear walks down the road and stands up on his two legs, right in the middle of the road. Young man, off his shoulder come the gun, let the bear have both barrels, boom, boom. Down went Mr. Bear on all four's legs. Into the thicket he went, where Brother Rabbit was. "Say, I seen Man. He had a rail on his shoulder, he take it down and pointed at me, it lightened at one end, and it thundered at tother end. Look, it just filled me full of splinters all over." Said Mr. Rabbit, "Well you've met Man and you've seen what he is."

(You take a bad man, he beats up on a little boy or an old man, but when he meets a real man, he gets beat up.)

F. BEAR AND RABBIT¹⁴

The rabbit was running from the man with the gun, and he sees the bear in the road. He hesitated for a few minutes, to tell him why he was runnin', and the bear tells him, "I don't run from anybody." The rabbit says, "The fellow I'm runnin' from, if you see him you'll run too. You know I can't fight, my

¹³Told by J. D. Suggs of Calvin Township; born March 10, 1887, in Kosciusko, Attala County, Mississippi; came to Chicago in 1940, moved to Vandalia in 1947 and to Calvin, the adjoining township, in 1950; laborer.

¹⁴Told by Newton Curry; see n. 9.

only protection is to run." The rabbit had got on the opposite side of the cut — the road was cut between two hills — and he saw the man coming with the gun on his shoulder, and so he took out again. The man came up to the fence and looked down into the road and he seed the bear. The bear noticed him too and he stood up and started prancin' around in the road [gestures]. The man took the gun off his shoulder and broke it across his knee and put in a couple of heavier shells. When he showered down upon him the bear took out, and overtook the rabbit. When the bear run by, he asked him what he was runnin' for. "Brother Bear, what you runnin' for?" "Well that guy took a rail off his shoulder and broke it across his knee and filled my ass plumb full of splinters."

G. BEAR, OWL AND RABBIT¹⁵

It was a man's shoe found in the woods. All the animals was wanting to know what it was. So the owl said, "That's a man's shoe." All the animals wanted to know what was the shoe. The owl says, "It's a man's shoe." All the animals wanted to know what was a man, and what could a man do. And the rabbit told them he could do many things. So the bear wanted to see the man. So the rabbit told him to follow him next morning. Rabbit carried him to the edge of the briar thicket. "Mr. Bear, you set right here, Man will be along directly." After a little come along a boy. Mr. Bear said, "Mr. Rabbit, is this my man?" Mr. Rabbit says "No." After a little come a ol' man. Says Mr. Bear, says "Mr. Rabbit, is this my man?" Mr. Rabbit say, "No, that's a has been." Next come along the Man. Mr. Rabbit say, "Now Mr. Bear, there's your man." And Mr. Rabbit backed off in the briar. So the farmer pulled off his gun, made a few shots at the bear. Bear ran off in the woods. He meets Mr. Rabbit. He says, "Mr. Rabbit, is that what you call a Man? If so, I never wants to meet another one. That fellow had a rail on his shoulder. He poked it down on me, fire come out one end, splinters on the other, and filled me full of splinters."

(He met the wrong man.)

H. BEAR AND RABBIT¹⁶

This man was a huntsman. Every day he go out into the forest to hunt game. He had killed every kind of game but a bear. He usually go in a hunting

¹⁵Told by William Brown Lee of New Bethel, Benton Harbor, Berrien County; born 1890 in Barrett Station, Sunflower County, Mississippi; came north in 1944; picks fruit and does odd jobs.

¹⁶Told by John Blackamore of Benton Harbor; born in Scotts, Mississippi, Oct. 29, 1922, but moved to Hickmon, Kentucky at six months, and to Charleston, Missouri, at 9; came to Benton Harbor in 1943; foundry worker and trucker.

party, and the animals heard him telling another huntsman about one day when he was hunting by himself you know. And the rabbit heard the whole story. So he told this other party, he said "Man I really had a time by myself. I had all the game I could carry." That was all the rabbit wanted to hear. So he spread the word around to all the animals in the forest that these lightning rods (which was shotguns) was men. So everybody was telling the bear about this so-called man. So this bear said he wants to see this man. So the squirrel told him, "If you see him you better see him without his lightning rod." Bear said, "Oh I'll see him all right." So the fox said, "Yes you'll see him, all the rest of us has, but we don't want to see him no more."

So one day the bear was laying up asleep, and the rabbit passed by running. And he yelled at the bear and told him, "You'd better run, Brother Bear." Bear said, "Oh I'm sleepy, I don't feel like running." He said, "Well that man is coming with his boomstick, his lightning rod." He said, "Oh I'm not afraid of that so-called man — I'll be here when he gets here." So the rabbit went on, saying "You'll see." So the dogs saw the bear first. The bear evaded the dogs, had them going around in circles trying to find him. So he hid behind a big tree trying to hide from this man; he wanted to get a close look at him to see what he looked like. So the man saw the bear but the bear didn't think the man seen him. So the man pointed his gun at him and shot him in the rear. So the bear took off. So the bear caught up with the rabbit. The rabbit wanted to know what was he running for. He says, "Well I saw that man." Said, "The man pointed his lightning rod at me whiles I was standing beside a tree. The damn thing thundered and then it lightnined, and the lightning hit the tree, and throwed splinters all in my ass."

I. BEAR AND RABBIT¹⁷

The bear and the rabbit was farming together. At the end of the year they was going to split the farm and divide it half and half. So they had to cook and eat together. They would fix their breakfast in the morning and fix the dinner, so they wouldn't have anything to do but eat when they come back from the field. So the rabbit told the bear — you see the rabbit wanted to be smart, was smart — say, "You work that piece of ground over there, I'll work this piece of ground over here." It was pretty weedy between the farm and the house, grass and weeds. So while the bear was working and the weeds was so tall, he couldn't see the rabbit. So the rabbit would slip through the weeds back to the

¹⁷Told by Walter Winfrey; see n. 12.

house, and eat up the dinner. And when 12 o'clock comes, and the rabbit and the bear gets back for dinner, it was all gone. So the bear asked the rabbit, "What become of the dinner?" So the rabbit told the bear he didn't know, for his family live just below, and they had a bunch of kids. "They must have ate it." So the next day was the same thing.

So the bear got angry. He knocks the rabbit over. So the rabbit gits up and he leave. Goes down in the woods. He saw a man hunting with a shotgun on his back. So the rabbit seen the man before the man seen the rabbit. The rabbit went back to the house. He asked the bear if he ever seen a man. Bear says "No." Says "You go down to the forks of the road [finger gesture] and you'll see a man." So the bear gets near to the fork, he walks with his head down (as a bear do). So he gets nearer to the fork, he looks up and he seed the man. The man had leveled down to take sight on the bear. And the bear wheels to run. And the man shot "Boom."

So the rabbit begin to laugh, "Hahahaha." He was rolling around laughing. So when the bear got back to the house, the rabbit knew what happened. So he asked the bear, "Did you see the man?" So he says "Yes. He lightened at one end, he thundered at the other, stuck splinters all in my ass."

(He thought the shot was splinters. When the gun went off he saw the flash of the powder, and heard the roar of the echo, the noise, and felt the shot, so he thought it was lightning and thunder.)

J. BEAR AND RABBIT¹⁸

The bear he wanted to see a man. So one day he ran across the rabbit. He was going to whip the rabbit. The rabbit told him to stop picking on him. "Why don't you pick on the man?" The bear didn't know what a man was. If old rabbit would show him a man he'd whip his ass. So rabbit takes him down the road, showed him a man. Rabbit said, "I'll get right over here and watch, and see if you going to whip his ass." So the bear crawled up in the weeds, and the man seed him. And the man shot him. And the bear turned to run and the man shot him again. And then when he got back the rabbit asked him how he come out. He said, "A man is a hell of a thing. He taken that black stick off his shoulder, and it thundered and lightnined at the end, and just filled my ass full of splinters."

¹⁸Told by Joe D. Heardley of Covert, a barber; b. Pocahontas, Mississippi, 1910, of Irish father and Jamaica Negro mother; came to Chicago in 1926; spent eleven years in Grand Rapids; moved to Covert in the summer of 1952.

K. FOX AND RABBIT¹⁹

The rabbit he was talking to the fox, and asked him had he ever seen a man. He told him no. So he says to him he says, "You set here with me, I'll show you a man." So a man come down the road walking with a cane. So the fox asked the rabbit, say "Is that a man?" [pointing]. He told the fox, "He has been." So a few minutes later along come a little boy going to school. So the fox asked the rabbit, "Is that a man?" He said, "No, he will be." So that time he seed a man coming down the road with a shotgun on his back. So axed him, "Is that a man?" So the rabbit looked and seed the man and said, "Yes, and that's a damn good one."

L. FOX AND RABBIT²⁰

The animals were talking about Man. And the fox said he wanted to meet Man. And the rabbit had already met Man. So he said he would show the fox what a man was. They stood round on the roadside to see Man. Along came a boy, and the rabbit said, "That will be a man." Next was an old man, and he said, "That have been a man." Next came a man with a gun and the rabbit hid. The fox waited around, and the man shot the fox. And then the fox ran away and found the rabbit. And the fox said he saw something walking, and he had a stick or something across his shoulder. And he said, he pointed at him, "and it thundered and lightninged, and splinters hit me all over."

And the rabbit said to the fox, "That's what I call a man."

M. PANTHER AND BEAR²¹

The bear and the panter was talking, and the panter said, "I haint never seen a man." (You see people go bear hunting.) So the bear said, "Come go with me, I'll show you a man." Then they hid behind a tree side the road. And the first thing came along was an old man. The panter saw him first and said, "No, that a have been." Next came along came a boy about 15-16. Panter

¹⁹Told by Walter Winfrey; see n. 12.

²⁰Told by James Shackleford of Inkster; born in Munroe, Arkansas, 1891; came north in 1933; shotblast operator at Ford's; heard stories from father, who came from Holly Springs, Mississippi.

²¹Told by Mrs. Mary Richardson of Calvin; age 70; born in North Carolina, raised in Mississippi, lived 14 years in Chicago before coming to Calvin in 1947. Cf. this with the slightly expanded text she gave on a second telling a few minutes later, in "A Negro Story-telling Session on Tape," *Midwest Folklore* (to be printed).

said, "That's man!" Bear said, "No, that's a will be." Next thing was a man had been out in the woods squirrel hunting, and he was going home. The bear told the panter, "That's a man." But he didn't look from around the tree, he let the panter look out. Then the man shot him with a shotgun — the man leveled out at him. And the panter said, "He sure was a man, for he had a fence rail on his shoulder; at one end it thundered and at the other end it lightened, and filled my side full of splinters."

N. BUZZARD AND RABBIT²²

Buzzard was sitting in a tree blowing off. "I can whip anything in this world." Rabbit laying under the tree says, "I know somebody you can't whip. you can't whip Man." "Man, who's that?" "Come along, I'll show you." They go to a hill, and wait. The rabbit falls asleep. An old man comes along. Buzzard shakes rabbit. "Is that man?" "No, that was a man." Sit some more. Buzzard falls asleep. (He's lazy you know.) Boy comes along. Rabbit wakes him. "That will be a man." Sit some more. Both nearly asleep now. Young man about twenty-one comes down the road carrying shotgun. Rabbit says, "That's man." Starts to run off. Buzzard asks, "What's that he's got on his shoulder?" "Just a dry rail." Buzzard squares off, flutters his wings, lets out a big squawk, getting set to attack Man. Man looks up, sees him. "Pom, Pom." Buzzard flies off. Reloads, shoots again. "Pom, Pom." Buzzard flies in a hurry to Brother Rabbit's house. Brother Rabbit plays asleep. Knocks on door — knocks harder. "Open the door, Brother Rabbit, open the door." "What happened?" "That man done broke that old dry rail and blowed off all of my hair."

O. ALLIGATOR, WHALE, AND COLORED MAN²³

The Whale had never saw man. So Alligator was going to show him a colored man. He said that colored man was a bitch with his ass. So the first thing they saw was a have-been, an old man fishing on the bank. They swimmied on down the lake, and next thing they saw was a little boy. Whale asks Alligator, "Is that man?" "No, that's a gonner-be." They swim on down a little further, finally they saw man. He was on the back end of a boat. Whale he swimmied

²²Told by Jerry Moultry of South Bend, Indiana, at Calvin; about 21; his greatgrandmother, 90, a storyteller, was born in Louisiana, now lives in East Chicago, Indiana; he plays in a jazz band.

²³Told by Andrew Smith of Benton Harbor; age 39; born in Maria, Arkansas, raised in Texarkana, Texas, has been in 41 states, heard the story in Boston in 1932; came to Benton Harbor in 1945; foundry worker.

on back ("Man's a mess, he kills things"), he left Alligator there. Alligator began to tackle the man and the boat. The gas tank had just busted on the boat, and the man was fixing to smoke. He took out a match, scratched his ass, lit the cigarette, and threw the match into the water. It blew up the gas, and knocked the Whale clean out of the water. He goes back to meet Brother Alligator and tells him, "Man is a bitch. He retch up in his pocket, and got him a cigarette, which you call thunder, and retch up in his pocket and got him a match, which you call lightning. And he rubbed it against his ass, and threw it in the water, and set the world on fire."

P. ALLIGATOR AND SLAVE²⁴

The alligator was cooling out in the surface of the bayou one day enjoying the scenery. Some boatloads of oil came in from the Mississippi River. (The dock is up in the bayou off the river, because it's still water.) So whiles he was looking the boat docked and a bunch of slaves started unloading the boat. These slaves had two-wheeled trucks, hand trucks. So one of the slaves rolled his truck almost into the other guy, and he exclaimed, "Watch where you going, nigger!" So the alligator said, "So that's what he is. I seen a whole lot of those guys and I just now found out what he is." (That's what the Master called them and they thought that's what they really was — all they knowed was what their Master had told them.) So the slaves they'd seen the Master smoke, and one of them had stolen a pack of tobacco and some matches; Master didn't allow them to smoke. So the alligator goes back down to the bottom and asks his wife, did she ever see a nigger. She told him no. So he asked her to come on up to the surface and he'd show her one. So she goes on up with him. When they reached the top he showed her all the slaves pushing the barrels and things around.

In the meantime one of the drumheads spilled oil on top of the water. So one of the slaves got away from the crowd where he could be alone to take him a smoke. So they saw him take out his tobacco and make him a cigaroot. Strikes a match on the seat of his pants, and lights his cigarette, throws the match onto the water. The match caught the oil on top of the water, and the fire spread across the surface. He gets over to the alligator, and the alligator tells his wife, "Come on, let's go on down below." When they gets down the alligator asked his wife, "Well honey did you see them niggers?" She said "Yes honey, I saw them. That nigger's a bitch. He strike his ass and set the world on fire."

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²⁴Told by John Blackamore; see n. 16.

NEGRO FOLKTALES FROM ALABAMA

Ray B. Browne

Every addition is very welcome to the treasury of Southern Negro folktales because it is generally recognized that for genuine delight and interest these stories as a type are unsurpassed. Their humor, pathos, pungency, aptness, and plain common sense, and the rich poetry of the language make them a diet that never surfeits. Aside from entertainment these stories are important as a revelation of a way of life that is now largely vanished.

Negro storytelling never has been, of course, restricted to secular life or to strictly secular purposes. Many such stories, or indeed most, were heavily laden with moral teaching although they did frisk along gaily. Because of their didactic element stories have very frequently been the stock in trade of Negro preachers, who were often able to point out the moral even where one did not exist. The following stories are representative of this Negro-preacher-parable-anecdote *genre*. They are not, however, restricted to this parable-anecdote type, for they are Negro folktales in the fullest sense of the word. They just happen to have been told to me by a Negro preacher who has used them in his sermons as long as he has been preaching.

These stories reveal the kind of humor that we have come to associate with the old-time Negro — his ability to laugh at himself, his irony in making himself the scapegoat of the white man although in his inferiority always his master's superior. They show his half-serious half-light approach to the preaching profession. And they show particularly well two characteristics of the Southern Negro preacher — his pride in his profession, and the good natured rivalry always prevailing between Methodists and Baptists—the two leading “nominations” for Negroes in Alabama.

These stories were collected in the summer of 1951. My informant was the Reverend R. M. Hamner, a Negro Methodist minister, aged 66, who lives on R.F.D. 1, Vernon, Alabama. As Reverend Hamner told them to me I made notes in longhand. Later at home I wrote out the stories imitating as closely as possible the style and language he had used.

Some of these stories occur elsewhere. In annotating these I have made my remarks in italics at the beginning of each story. All other remarks are Reverend Hamner's.

I

THE HARD HEADED GHOST

Man had twin sons, Johnny and Willie, who he loved very much. Johnny died and de father grieved very much over his great loss. He got to goin' out to de grabeyard and grievin' over de grabe. Now, Willie he got tired of his father's grievin', an' thinkin' maybe to he'p him, one night to t'rew a sheet ober his head an' fol'd him to de grabeyard. De father was bendin' over de grabe prayin': "Oh, Lord, please send Johnny back to earth so I can see him jes' one mo' time." Willie, behin' de tom'stone, at dis point said, "O.K. Pa, here I is." De father riz up an' looked hine him at de ghos'. He started backin' off from de ghos', holin' up his han' and sayin', "Now, Johnny, go on back, and lemme lone." But de ghos' kep' on comin' and sayin', "Naw, I wanta go home witcha." Den de father say, "Dat's wa's wrong witcha, Johnny, you always was hard headed. Dat's wha' got you *in* dis mess."

II

[THE SUPERFLUOUS BRAINS]

One time dare was a man studyin' to be a minister and he brain went bad. So he go to de doctor. De doctor 'vised dat he see a speshlist. De speshlist say dat he need a brain operation. He say dat de brain got to come out and be scraped and retimed. So de man he left de brain dare and went away. He 'sposed to come back in a few days for the brain, but he never come back. Few days later de speshlist see de man on de streets weavin' back an' fo'th. So de speshlist ast him why he never come back for he brain. Say it been ready for days now. De man say that he could keep it. Say when he come in with de bad brain he was studyin' to be a minister and he needed he brain, but now he's 'cided to be a doctor and he won't need it.

III

[JIM AND THE GAME WARDEN]

The Negro's pride in his ability to squirm out of all difficult situations is the motif for many stories. For a close analogue to the following see J. Mason Brewer's "Juneteenth" in PTFLS, X, 1932, "Uncle Israel and the Law," p. 20.

Jim, a coluhed man, was livin' pretty high, puttin' on airs. One day a white man stopped off and started talkin' to de coluhed man. "Jim," he say, "I see dat you been doin' pretty good fo' yo'se'f." "Yessuh," say Jim, "I'se been doin' good. Ev'ything you see is mine." "I guess, Jim, dare's plenty squirrels 'roun' heah." "Yessuh, dare's plenty. I went out yestiddy and kilt a whole mess o' squirrels." "Plenty quail, Jim, I guess." "Yessuh, I went out yestiddy and kilt a big mess." "Jim you don' know who I is, do you — I'se de gamewarden." "Cap'n, you don' know who I is. Anybody 'roun' heah can tell you dat I'se de biggest liah in dese parts."

IV

[JIM AND THE ROAN HORSE]

The "Ole Massa" cycle is common. See Brewer's "Juneteenth" in PTFLS, X, 1932.

Jim's massa had a beautiful roan hoss. Jim liked de hoss very much. He'd take it out to water it. Massa had a beautiful hedge. Jim would let de hoss graze on dis hedge. Massa he wahned Jim not to let de hoss graze on dis hedge but Jim kep' on doin' it. One day seein' de hoss grazin' on de hedge Massa got mad an' said to Jim: "Jim, I *tole* you to keep dat hoss off my hedge. Now if he evuh gets to it again somebody is goin' to leave heah." A few days later Massa went away for a while and Jim took out de hoss to water him. He got tired and sat down in the shade to rest. He woke up to see Massa ridin' up in de yard and de hoss eatin' de hedge. Jim jump up and run 'roun' to de back o' de house to see Missus. "Missus, Missus," he cried, "Oh, Missus, Missus." Cose she ast him why he was cryin'. "I'se cryin', Missus," said Jim, "cause Massa's leavin'." Missus went 'roun' to de front o' de house to see Massa. She came back to speak to Jim: "Jim, Massa's not goin' anywhere. What you mean he's leavin'?" "Missus," Jim say, "Massa say if I evuh let dat hoss graze on dat hedge again dat somebody was leavin' heah. Massa ain't never lied, and you an' me ain't leavin', so Massa's leavin'."

V

[LITTLE BOY AND HIS PAPA]

Heah's a little story about Sunday school catechism class. —

Teacher had been tellin' her pupils all about how God had made ev'ything

and ev'ybody. Den she ast one little boy who made him. "Papa," he answered. "No," de teacher said. "I jes' tole you dat God made ev'ybody. Now remember dat." So the nex' Sunday while the first little boy had gone to de spring, de teacher ast 'nother little boy who made him. "Papa," he answered. "No," de teacher answered. "Di'nt you hear me last Sunday say dat God made you?" "Yes, but dat boy dat God made is down at de spring. Papa made me."

VI

[PREACHER AND THE BEAR]

The Preacher-bear encounter is widespread both in tale and song. For a slightly different version see Brewer's "Juneteenth" in PTFLS, X, 1932, p. 36. In his forthcoming book of the Negro Folktales of the Upper Michigan Peninsula Richard Dorson has a similar tale in the form of a conte-fable, where the ending is a separate tale.

One day de preacher was goin' to his 'pointment. He had to cross a creek on a log. When he right in de middle o' de log a bear step up on de end o' de log. De preacher scared, so he turn round to go off de other end, but he saw dat a bear had step up on dat en' too. De bears start walkin' towards de preacher. He start prayin': "Lord, I has jes' one request to make o' you. Help me if you can, but don' help dose bears." Den he div' in de water and de bears watch him swim away an' crawl out o' de water downstream.

De preacher went on to church and tole his 'perience. When he finish one o' de sisters tole him dat he should a prayed. "Prayer, Sister," said de preacher, "is all right at *prayer-meetin'* but it ain't worth a damn at *bear-meetin'*."

VII

[BAPTIST VS. METHODIST]

Two preachers was arguin' 'bout which was de merits ob de Baptist and Methodist 'nominations. De Baptist was makin' some good points. He say: "You can take a piece o cloth" (le's say domeskie); "you can take a piece of domeskie and you can roll it roun' an' get it dirty, and bur' it in water an' wash it an' it come forth an' will glitter all beautiful an' white." "Yes," say de Methodist preacher, "but you got to sprinkle it 'fore you i'on it, else it won' i'on worth a damn."

VIII

[THE BAPTIST AND THE "EMPIRE"]

Long time ago we got up some money to send a missionary to Africa. You know dat ober dare dey eat people, 'specially if deyre fat, and do other things 'gainst Scripture; so we got up de money to send dis missionary. He had been ober dere 'bout a year and was doin' pretty good about Christianity. Fact, he was doin' so good dat de Empire [Emperor] got worried. So one day de missionary saw an ad in de paper dat anybody dat had anything to do with Christianity was goin' to get kilt. Well de preacher got holt o' de law and read it good. Den one day de Empire's police came and got de preacher and was goin' to kill him. But he say, "Hole on, I'se not guilty o' breakin' dis law." "Why," dey ast, "ain't you been goin' 'round preachin' dis here Christianity?" "No," he say, "I'se been preachin' Baptistism." "Ain't you a Christian?" dey ast. "No, I'se a *Baptist*," he say. And dey let him off.

IX

[THE FARMER AND G.P.C.]

One time dere was a man what was a farmer. One year he had a real good crop. But dis man was kinda lazy, and when it come time to gather de crop he tole ole lady dat he could not he'p gather de crop cause he felt de Lord was callin' him to go preach. He tole her to look up in de sky, and he pointed out de letters G P C, which he say meant, "Go Preach Christ" and he had to go.

But de ole lady she was too much fer him. "Dose letters don' mean, "Go Preach Christ," she said. "Dey mean, 'Go Pick Cotton'."

X

[THE HAWK AND THE BUZZARD]

This story is in the forthcoming collection of Negro Tales of the upper Michigan Peninsula made by Richard Dorson.

I'se goin' tell you a Psalm now. David wrote a lot of Psalms you know.

Well, one time de hawk and de buzzard was in a famine. De hawk couldn't catch nothin', and de buzzard couldn't find nothin'. Dey was talkin' 'bout de trouble and what dey was goin' do 'bout it. De buzzard say dat he goin' wait on de Lord. 'Bout dat time a bird light on de limb of a tree. De hawk makes a

dive fer de bird, misses it, an' gets caught on de limb. Den de buzzard flies up an' says: "I tole you I was goin' wait on de Lord." Den he eats de hawk up.

De moral of dis story is always wait on de Lord; he will provide all you need.

XI

[THE PEACHER AND THE FERRY]

Like the Preacher and the Bear cycle the Preacher cycle is very common.

One Sunday de preacher was goin' to his 'pointment. He had to cross a river on a ferry, and de river was up. Ferryman say water is 'bove water-mar! and it'd be dangerous to cross. Preacher he say he *has* to cross. Well, ferryman say he will let him have de ferry and he can leave it on d' other side. So de preacher takes it and starts pullin' hisself 'cross de river by pullin' de cable. When he gets to de middle o' de river de water is too strong and de ferry breaks loose. At first de preacher calls out: "Oh, Gad." Pretty soon he calls out "Oh, God." Finally de ferry lan's on a shoal, and de preacher finally manages to pull hisself out and walk back up where de ferryman was. When he gets dare de ferryman asts him if he is not goin' to try again to get acrost de river to de people. Don' de people still need him? De preacher answer: "People can go to hell; dat's where I was goin'."

XII

[THE FROG THAT WANTED TO BE BIG]

This story appears in Aesop (Holm, No. 84) and elsewhere. See Stith Thompson's Motif-Index, J. 955.1.

Dis one I always tells to de little chillun in Sunday school.

De mother frog wanted her children to think dey was de biggest people in de worl'. And dey did. One day dey was walkin' down de road and saw uh turkle. Dey saw dat de turkle was biggern dey was. So dey rushed home and ast dere ma if de turkle wasn't biggern dey was. Ma frog started swellin' and swellin', tryin' to show dat she was biggerin de turkle, and she swell up till she busted.

An' de moral of dat story is: don' go roun' tryin' to be biggern other people.

After I tole em dat story de little chillun go roun' playin' like dey is swellin' up bigger, 'n bigger and shoutin' "Boom!"

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THE FOUR-SYLLABLE SYSTEM OF SOLMIZATION

by
Dorothy Horne

Shape notes . . . were invented to simplify the reading of music. There are two principal systems, the Four Shape and the Seven Shape. In the Four Shape, the first and fourth degrees of the scale are called *fa* and are represented by a right triangle; the second and fifth are called *sol*, represented by a round shape; the third and sixth, *la*, by a square head and the seventh, *mi* by a diamond. The Seven Shape system has a different form of note of each degree of the scale and the nomenclature accords with our general practice. The nomenclature of the Four Shape system is of especial interest because it was known and practiced by Shakespeare. Numerous references to it occur in his plays. In *King Lear* this system is employed in an almost Wagnerian manner to characterize the archvillain, Edmund, who in soliloquy says: "My cue is villanous melancholy" and then sings: "Fa, sol, la, mi." These four tones measure the extent of the tritone, the forbidden interval called the *diabolus* or the devil and supposed to be filled with sinister, ominous and evil potency.¹

Most musicians are more or less familiar with the seven syllable system of solmization. A system of shapes for each of these seven tones would seem to have obvious advantages, especially to one who has faced the arduous business of explaining the key system and the finding of the keynote to novices of any age. Less logical to us is a system in which each octave has two *fas*, two *sols* and two *las*. Though elsewhere in the Jackson books the system is referred to as being English, no explanation is ever given of the derivation of this more ancient system²

Perhaps the best exposition of the four-shape system is to be found in Thomas Morley's *A Plaine and Easie Introduction to Practical Musicke*, published in 1597, the first part of which is devoted to instructions in sight-singing.

The various pitches in the vocal range are named according to the Guidonian hexachord system, which had formed the basis of theoretical music since the tenth century. It may be shown thus:

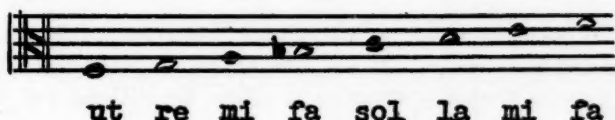
¹John Powell in the introduction to *Spiritual Folk-Songs of Early America*, by George Pullen Jackson.

²George Pullen Jackson, *White Spirituals in the Southern Uplands*, (Chapel Hill: University of North Carolina Press, 1933), p. 4.

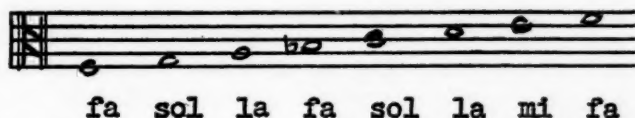
B is always sung as fa [B flat] when ut is F. (B molle).

B may be sung as fa or mi [B flat or B natural] when ut is C. (proper chant).

Since *ut* could be used only once in a hexachord and only for the lowest tone in this hexachord, the syllables from the next highest hexachord would have to be used to fill out the octave. Thus the octave with F as *ut* would have to be sung with the following syllables:



But this results in F and its "eight" having different syllables, so Morley suggests that the lowest three tones be given the names of their pitches in the next lowest hexachord, which results in the following:



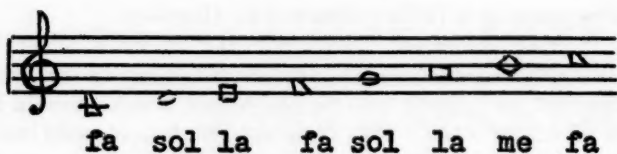
A glance at the hexachord chart will show that this solmization works equally well starting on C; this, of course, would satisfy the requirements of sixteenth century music which allowed only two signatures: that with no sharps or flats and that with one flat.

In *The Original Sacred Harp*, probably the best known of the modern four-shape hymnals, the Morley scale with the shapes mentioned by Powell appears in an explanation of the rudiments of music³ The shapes, incidentally, are those used in *The Easy Instructor* of William Little and William Smith, dated 1798, copyrighted in 1802, and probably published in Philadelphia.⁴

Butler University

³*The Original Sacred Harp* (Denson Revision), (Haleyville, Alabama: Sacred Harp Publishing Co., 1936)

⁴Jackson, *White Spirituals* . . . , pp. 14f.



The system as used in the shape-note books is of course transposable to all keys.

As far as the author knows the four-syllable solmization survives today only among the Old Harp singers. At any rate this relic of Renaissance England provides a quaint musical anachronism to delight the folklorist and the musicologist.

THE SCHOLAR AND THE BALLAD SINGER¹

by
Joseph W. Hendren

Centuries ago Sir Philip Sidney made the famous observation: "I never heard the olde song of Percy and Douglas that I found not my heart mooved more then with a trumpet." Not so long ago a Georgia mountain farmer remarked to Alan Lomax, "Every time I hear 'Barbara Allen' it makes the hair rise on my head."

Notice that the emotional responses are roughly identical, though the two men stand worlds asunder in time, space, social position, and cultural environment. There is no doubt, from these and many other recorded observations, that the charm of a great ballad is human rather than fashionable. Scholar and mountaineer both love a ballad when they hear one.

Yet they have seldom thought about them in the same way. Through the centuries scholars have had a typical habit of looking at ballads from a literary, if not a downright bookish point of view, an attitude unknown among the people from whose singing voices all traditional ballad texts have been learned or recorded. What a ballad is "supposed to be" has never been an easy question to answer categorically. And it has not grown easier. Nowadays students of the subject are finding it necessary to revise their ideas concerning the position of balladry in American culture. Things have been happening. The old picture puzzle has been recut and shuffled. Let us try to piece together a few of the easier-looking combinations.

THE BALLAD AS LITERATURE

The fashion of regarding *ballad* and *poem* as interchangeable terms was established in 18th century England by such men as Addison, Percy, and Scott, who (like Selden and Pepys before them) worked mostly from manuscripts and were interested in collecting literary antiquities. The characteristic attitude of these early collectors was quickly caught by the learned world and has been typical of it ever since.

Bishop Percy expressed the attitude neatly in his 1794 preface: "In a polished age like the present I am sensible that many of these reliques of antiquity will require great allowance to be made for them. Yet they have, for the most part, a pleasing simplicity and many other graces, which, in the opinion of no mean critics, have been thought to compensate for the want of higher

¹Reprinted in part with permission from *The CEA Critic*, XIII (February 1951), 1.

beauties, and if they do not dazzle the imagination are frequently found to interest the heart." Addison was less apologetic. Said the Spectator: "An ordinary song or ballad that is the delight of the common people cannot fail to please all such readers as are not unqualified for the entertainment by their affectation or ignorance." Notice the word *readers*. As a rule, early collectors thought it advisable to "correct" or "improve" their texts in passages where they looked too outrageously inelegant. The irascible Joseph Ritson was a century ahead of his time in protesting against such creative archaeology.

During these early times published collections of much doctored-up "ancient British music" also appeared in considerable number. On first thought it seems strange that this music has made so little impression on posterity in comparison with the great influence of the poetic texts. It becomes less puzzling if we remember that this folk material came to the educated classes by way of books, and that only a minute fraction of the people who can read language have ever been able to read musical scores.

It seems likely too that the great Romantic poets indirectly aided and abetted the literary slant by welcoming balladry into the belletristic drawing room. Their adaptations were notably successful and contagious. No one who has enjoyed the magic of the "Ancient Mariner" (and who hasn't?) would look down his nose at a ballad poem. Add to this the work of Scott, Burns, and Wordsworth in assimilating ballad structure and idiom into the mainstream of learned literary tradition. Consider the number of well known poems all the way from Scott to Masfield, in America as well as in England, that are based on ballad conceptions. It would be strange if the combined impact of this work on the popular imagination would not produce an unconscious turn toward the poetic, or non-musical, orientation.

The effect of Child's great compilation must not be left out of account. Its prestige ran so high that for decades the "Child ballads" were virtually synonymous in learned circles with balladry itself and in some academic quarters still are. Child worked in a scientific spirit. What he might have done with the tunes if he had had access to more of them we can't be sure. As it happened—though, he printed very few of them and the effect of his great work was to popularize and perpetuate the poetic interest in balladry which the great scholar had legitimately inherited.

Despite heavy attacks the literary attitude has shown great vitality in our own century. Even today the word ballad calls to many educated minds not a folksong, but a printed poetic text, not meant to be sung or read as music, but meant to be recited or read as verse, in the same manner as one would read "The Charge of the Light Brigade." Robert W. Gordon's *Folksongs of America*, published in 1938, contains no tunes. In a recently published college dictionary,

ballad is still defined as primarily a poem, though adapted for singing. The typical college anthology of today gives scant attention to the melodic significance of its ballad material.

Musically-minded scholars of our generation have tried hard to combat this view, and with considerable success. They argue that the mere verbal text is by no means the true ballad, being analogous rather to a fossil relic; that the native beauty and peculiar charm of traditional balladry can never be appreciated apart from its music. They are, of course, right. No one familiar with balladry in its varied aspects could reasonably disagree with their contention.

Yet, despite the obvious validity of such a claim, the venerable fossils are clearly defensible on their own ground. Certainly it would be a cultural loss if the reading of folk-poetry, old style, were to be generally abandoned as obsolete. Verse abolitionists and depreciators should be reminded, for one thing, that a large and well preserved corpus of ballad verse exists whose music is irrecoverably lost. Some of Child's paragons have not been equalled in quality among later-recorded variants. "Geordie," "Lord Thomas and Fair Annet," and dozens like them, are strong and handsome poems, as mellow and hard as seasoned oak wood. And their value is, and must continue to be, strictly poetic.

There is no doubt that editors and critics of the past have worked a sore injustice upon ballad music. Its relative merits have not been adequately understood. The genuine tunes until recently have not been made accessible, so that for generations readers of musical inclination were not accorded the privilege of exercising an intelligent choice between ballad song and poetry, or better yet of enjoying both forms. It was time for a new deal; but the preference for the musical performance is by no means universal, and the bare texts have abundantly earned the right to be regarded as an artistically respectable and thoroughly legitimate, though derivative, form of the ballad.

The resources of ballad poetry, it might be added, have not yet generously been tapped. In Child's thesaurus alone, the range of high-grade texts is actually much larger than anyone would suppose from the anthological repetition of a restricted favorite group well represented by such undeniably beautiful specimens as "Edward," "Sir Patrick Spens," and "Lord Randal." Few seem to realize that the pages of more recent British and American collections, too, hold an attractive inventory of texts, many of them comparable to Child's in poetic worth, and likely to offer in addition an easier vocabulary along with more accurate authenticity. Some excellent British ones, like "Bruton Town" and "Early, Early in the Spring," are not represented in the Child volumes.

It is well understood that scholars are primarily responsible for making the poetic ballad what it is today in popular esteem. Not so well known is the

extent of their responsibility likewise for the current popularity of musical presentation, and on all levels from the graduate seminar to the juke-box. The availability of this music as well as the recognition of its value must largely be regarded as the result of learned enterprise in which, strange as it may seem, English teachers of all ranks and descriptions have played an indispensable role. Professors Kittredge and Wendell of Harvard, Gordon Gerould of Princeton, Alphonso Smith and A. K. Davis of Virginia, J. H. Cox of West Virginia, Reed Smith of South Carolina, Frank Dobie and John Lomax of Texas — this is a partial list even among prominent names, but it will serve as a rough indication of the scale on which this effort has been moving forward. A great deal has been accomplished, needless to say, by inconspicuous teachers who love folk music and are willing to share their experiences with students.

WHO ARE THE BALLAD SINGERS?

Ballads are folksongs, but who are the folksingers? In old England the recognized status of the peasant reduced the difficulties of answering this question. Prior to the 18th century the British educated classes seem to have been virtually ignorant of folksong, or else almost totally indifferent to it. Perhaps rigid social barriers prevented cultural exchange of this kind. At all events, the survival of British ballads practically everywhere in the United States seems a fair indication that a high proportion of the early settlers knew them and cherished them. Wherever these British and Scotch and Scotch-Irish settlers have been allowed, or obliged by environment, to continue their traditional modes of life, we also find the old ballads flourishing in the purity of their ancient idiom, both of language and melody. The Southern mountaineers are the most famous and publicized group of this sort. The early collector Cecil Sharp, a Britisher himself, immediately noticed that "their speech is English, not American, and from the number of expressions that they use which have long been obsolete elsewhere, and the old-fashioned way in which they pronounce many of their words, it is clear that they are talking the language of a past day . . ." Back-country New England is another region in which English songs are very well preserved. In America we must go to singers of this type to find English ballads in their more archaic state of survival. Wherever the settlers were subjected to radical linguistic or environmental change, their ballads tend to be modified or forgotten. For example, one version of "Early, Early in the Spring," which I collected from an islander off the coast of Maine shows the setting, speech, and modality of old English folksong; another variant of the song which I got from a Nevada cowhand shows Western setting and melody and cowboy

characters — a beautiful example of extreme regional variation. Even the title is changed to "Mexico Trail."

In the United States, where social democracy allows considerable intermingling of population ingredients, the status of the folksinger cannot rigidly be defined. But we can roughly summarize his generic characteristics. (1) He lives in a rural or isolated region which (2) shuts him off from prolonged schooling and contact with industrialized urban civilization, so that (3) his cultural training is oral rather than visual. If you want a good psychological explanation of ballad origins, imagine yourself living in a community stripped of theater, motion pictures, orchestras, night clubs, radio, television, books, magazines, newspapers, big-time athletics, and mechanical transportation; where for recreation you and your neighbors would have to turn to whatever resources you had in your own memories and imagination. Such was the lot of the Old World rustic; and such, with certain modifications, has been the condition of American pioneers, lumbermen, sailors, cowboys, miners, share-croppers, mountaineers, and dirt farmers. Such people have been, and still are, the folksingers *par excellence*.

But their sons and daughters have been drawn by thousands into the towns and cities, into the armed forces, and into schools and colleges. These people, for one or two generations, are likely to remember their parents' or grandparents' songs and perhaps sing them as well. Educated persons in towns, cities, and college campuses have furnished modern collectors with considerable material. Here is a secondary fringe of folkingers, or at least pseudo-folksingers, to which the reader may himself belong. Anyone who has ever sung from memory "Frog Went a-Courtin'" or "London Bridge Is Falling Down" is a folksinger to that extent. A common professional experience is to be greeted, following a lecture, by a smiling lady who says: "I thought I didn't know any folksongs, but Grandma McClintic used to sing 'Barbara Allen.' I still remember two or three verses of it. And our colored maid used to sing 'Roll, Jordan, Roll' in the kitchen. I still know that one by heart." The tradition in our country has tended to follow family lines. The songs may be cherished heirlooms, and to judge from the records of collectors the womenfolk have been more interested, or at least more articulate, custodians of these heirlooms than their husbands and brothers.

It is evident, in a word, that the term folkinger has become more indefinite in application. We may safely discount the picturesque hallucination of screen and radio that ballads are a monopoly of "hillbillies," a race of gaunt, bearded primitives, drinking whiskey out of tin dippers and singing ballads when they ain't feudin'.

THE BALLAD AS FOLKSONG

Tin Pan Alley, by all indications, has fallen into something of a creative decline; even the juke-boxes are far gone in nostalgic and Western repertoires. Meanwhile across the land has swept a great popular interest in traditional music. Square dance and folksong are reaching a currency undreamed of by students and advocates of these ancient arts two decades ago. The double reversal of trends probably adds up to the most significant phenomenon in popular music of our generation. Dozens of authentic collections from various regions of the country have been published, many equipped with excellent critical introductions. Many hundreds of phonographic recordings are available. Ballad singers like Burl Ives have become famous in radio and motion pictures. Well informed articles have appeared in popular magazines like the *Country Gentleman* and *Holiday*. The concert stage (including austere Carnegie Hall) has become hospitable to the tunes of the sailor and the mountaineer. Folksong themes are being utilized in Broadway shows and have inspired contemporary fine-art music such as Kurt Weill's opera *Down in the Valley*. As a result of exposure to genuine folk music via stage and mechanical dispersion, people everywhere, on all cultural levels, are acquiring a conception of balladry roughly similar to that held by collectors or by the folksingers themselves.

The impetus behind the present folksong movement seems to converge from several directions. Folklore societies, often with university connections, have contributed a dynamic share, and academic interest has also been generated by objective studies. The work of field-collectors during the past thirty or forty years has, of course, been a paramount factor. It was Cecil Sharp who in 1917 opened up the abundant resources of the Southern Appalachian mountaineers. Following Sharp's pioneering labors the 1920's yielded a bumper crop of splendid collections. Barry's *British Ballads from Maine*, Cox's *Folksongs of the South*, Davis' *Traditional Ballads of Virginia*, Mackenzie's *Ballads and Sea Songs from Nova Scotia*, Scarborough's *On the Trail of Negro Folksong*, Smith's *South Carolina Ballads*, Sandburg's *The American Songbag*, Randolph's *Ozark Folksongs*, Belden's, *Folksongs of Missouri*, and *The Frank C. Brown Collection of North Carolina Folklore* (Volumes II and III) are fair samples of this vintage, and numerous books of comparable quality have appeared since. To John and Alan Lomax must go our gratitude not only for discovering the cowboy songs but for their large share in acquainting the American public with the range and beauty of other indigenous material. These indefatigable collectors have placed thousands of field recordings in the Library of Congress, whose Division of Music has been rendering an exemplary service. Many people today collect folk music just as a personal hobby. The folksong movement is great

and still growing. Scholars have not furnished seed or soil, but the rich harvest could not have matured without the stimulus of scholarly pollination. Our contemporary situation, gradual and continuous in building up, does not show the earmarks of a passing fad. It looks like an important cultural movement, one in which scholar and ballad singer have been collaborating in a healthy and significant fashion.

Of course there is more to the story. It was not accidental that townfolk were first attracted to folk-music about the time of World War I, or that the present flowering has been coincident with another war and the stormy days that have followed. Evidently our response has been, in one sense, a natural product of heightened national and folk consciousness. North American people have been struggling to preserve their cultural heritage, and what more natural than to turn to their own cultural inner core.*Folksong is the voice of the people in the deepest sense in which that phrase can have meaning. It is not class-conscious or elite or obsequious or partisan — just basically and honestly human, an example of a civilized use of language. It was natural, too, in times of stress, that preference should somewhat diminish for the relative shallowness of the hit-parade bag of tricks.

Such a climate of feeling plus a recently deepened sense of national maturity must also largely account for the current swing toward native American tradition and away from the old emphasis on the British. Earlier in the century few learned people took cowboy songs and such native products seriously. All this is changed now. Recent general folksong publications are revealing: *Singing America* (1940), *A Treasury of American Song* (1940), and *Folksong U.S.A.* (1947) have gone native almost completely. Record albums and radio programs, sensitive to audience reaction, reflect less extreme but significant ratios. The American community has lived long enough and successfully enough to have grown into an authentic veneration for its own legends. Chanties, spirituals, work songs, once a natural part of occupational life, have attained a stature in the imagination that only the passing of time could bring about.

The learned world first got acquainted with folksong through balladry, a fact that provides one explanation of the familiar scholar's dichotomy of ballads, on one side, and other types of folksong on the other. But a further accounting should also be considered. There is some justice in Robert Gordon's reference to ballads as the "aristocrats of the folksong world." To the educated mind the ballad doubtless carries a stronger appeal because of its superior dramatic power, its more intellectualized content, and its wider variety of subject matter. "Deep River" is just as moving a performance as "Lord Randal," but it lacks "Lord Randal's" strangely modern-looking trick of telling a story by implica-

tion, so that the hearer is allowed the pleasure of discovering the meaning for himself. Curious, how the ballad makers, following their native avoidance of abstraction, have hit upon devices of narrative technique which in our generation are reckoned as highly sophisticated.

As late as 1922 a prominent critic saw fit to write that "American folksong, as a whole, has been imported from the Old World." Today such a statement seems grotesque. Thanks to an adventurous past and a heterogeneous population, America is probably richer in folksong than any other nation. Think of the variety. Pioneer songs of the Western trek. Chanties from the seven seas. Musical adventure yarns from lumberjacks, canal men, and railroad builders. Negro work chants whose hypnotic rhythm and powerful expressiveness can never be understood from printed words on a sheet of paper. Love lyrics, some with the delicate charm of "Pretty Saro," others ironical or whimsical like "Old Smoky." Songs of sorrow and passion from the jet-black Negroes of the Mississippi delta and the Brazos River Bottom. Ballads in abundance, some still redolent of old world atmosphere, some transformed by the new environment almost beyond recognition. Dance tunes, prison and outlaw songs. French Canadian and Mexican melodies with hemispheric popularity. And consider the quality of these songs: the tremendous gusto and vitality of the chanties, the narrative artistry of a great ballad, the passionate intensity of both White and Negro spirituals. The catalog could go on. I list some of the important types only to locate the ballad more visibly in the setting where it belongs. In contemporary America, balladry, both British and native, appears as one surpassingly brilliant strand, but one only, in a rich and highly varied texture of traditional music.

Western Maryland College

BOOK REVIEWS

Introduction to English Folklore. By VIOLET ALFORD. London: G. Bell and Sons (New York: British Book Centre), 1952. viii, 164 pp. 12s 6d (\$2.75).

Introduction to English Folklore is a series of essays, almost familiar essays, somewhat in the manner of the folklorists of the last century. Here are echoes of Lang and Baring-Gould. Seven chapters in this little book present the main categories of folklore descriptively rather than analytically, and with varying degrees of detail. Here are essays on the nature of folklore, on English folk feasts and festivals, on dance and folk drama, on folksongs and folktales, on magic. The author makes no attempt at completeness but rather strives to give a "bird's-eye view of the immense range of (folklore) subjects without entering into more than a few of them." Selected bibliographies are appended to each section for the reader who would go further. Many excellent illustrations add to the interest and charm of the book.

The word *Introduction* in the title and the rather general nature of the discussions lead one to believe that the book is directed to those who know little of folklore. But as one reads, he soon discovers that much background knowledge on the part of the reader is taken for granted. Certainly the book would hardly serve as a text for a college class in folklore; rather it is the educated English layman who would find it comprehensible and enjoyable.

The book carries authority. Violet Alford is a distinguished English folklorist, long active as an officer in the Folklore Society and in the English Folk Dance and Song Society. She is the author of many articles and books concerned with English and Continental folklore; she is especially distinguished as a student of folk dance and folk festivals. Much material throughout the book comes from Miss Alford's own collections and field investigations. The remaining material, thoroughly documented, is drawn from equally reliable sources.

The two most valuable chapters are those discussing folk dance and drama, and village seasonal life (feast and festival), and significantly they are the longest chapters. In both Miss Alford is writing of matters in which she has special interest and competence. These chapters are largely drawn from Miss Alford's articles in the *Journal of the English Folk Dance and Song Society* and from *The Traditional Dance*. As a result they possess the detail necessary to bring clarity and, in addition, development and comparison, not simple enumeration as one finds, for example, in the chapter on folksongs.

The weakest chapter, I feel, is the one discussing folktales. It is superficial and is inadequate as an introduction to the subject, for it is little more than a retelling of four tales: "Orange," "Mr. Fox," "The Fairy's Midwife," "The Little Red Hairy Man." The subject surely warrants as much detailed discussion and analysis as folk dance, with an indication of the nature of the English folktale and its important types.

I found myself as I read the book wishing that Miss Alford had written a book three times as big, so that she could have presented her material with the clarity and ease of organization found in her *The Traditional Dance* and in such articles of hers as "The Farandole."

MACEDWARD LEACH

University of Pennsylvania

Index to Fairy Tales, Myths and Legends: Second Supplement. By MARY HUSE EASTMAN. Boston: F. W. Faxon, 1952. viii, 370 pp. \$7.50.

The arrangement of the *Second Supplement* to *Index to Fairy Tales, Myths and Legends* (2nd ed., 1926) and to the first *Supplement* (1937) follows the pattern of the preceding volumes. Since these indexes are intended especially to serve the needs of librarians and teachers, it is unfortunate that the selection of material is inclusive rather than critical. References to authenticated collections of folklore and mythology appear in entries along with references to selections in school readers and in miscellaneous popular compilations of varied types. Moreover, the many references to literary selections or adaptations do not indicate how this material differs from folklore. Similarly, cross-references for variants or parallels of folk tales list spurious versions along with acceptable ones. To track down sources for any of the best-known tales, it is necessary to have at hand the three volumes. The "Subject List" included does not help a great deal, for it is a potpourri indeed. Herein stories are classified according to "geographical and racial areas," to trades, occupations, hobbies, holidays, to types of tales, and the like. The many headings for the virtues and the vices suggest the spirit of *Sandford and Merton*. Such a classification of material is neither folkloristic nor literary, and even less does it tell anything about children's interests. To the folklorist, this index offers nothing; to the librarian or teacher, it complicates the problem of discriminating selection. The appearance of the *Second Supplement* points to the need for a selective index of folk tales,

myths and legends suited to the interests of the general reader, and based upon Stith Thompson's *Motif-Index of Folk-Literature*.

ELOISE RAMSEY

Wayne University

Guide to Life and Literature of the Southwest. Revised and enlarged. By J. FRANK DOBIE. Dallas: Southern Methodist University Press, 1952. viii, 222 pp. Paper, \$2.50; cloth, \$3.50.

In a reworked and revised version of his guide to "the stuff of literature, not literature itself," J. Frank Dobie has concerned himself with provincial writings on the land, the native life, and the frontier background of the Southwest. He has included a "Preface with Some Revised Ideas," and an "Index to Authors and Titles."

Mr. Dobie has not always restrained himself or his language in his interpretations and criticisms. He has accused John J. Hooper of intellectual dishonesty, and he calls James Beckwourth the "champion of Western liars." He has written in a galloping style, striking sparks from the dull rock of bed material which he covers. He has covered a great deal of writing which ranges from his "Declaration" that the bragging of Texans is silly to "Miscellaneous Interpretations and Institutions" and "Subjects for Themes."

In spite of the range-riding which Mr. Dobie has done in his work, the intent is serious. He has tried to bring together the results of his investigations of source material of the Southwest, and he has been more inclusive than exclusive. He lists the work of the early Spanish explorers, the writings of the early settlers, the jokes, and stories, and tall tales of the cow country, and the serious work of scholars in the fields of art, history, literature, and folklore.

It is a work flashing with color, full of the rollicking mood of the Southwest, of physical strength and violence, of high adventure, of the commonplace, and of that which is as spectacular as is the Texan himself. One almost feels that he needs a ten gallon hat and a pair of spurs to read the book. But Mr. Dobie has succeeded in giving life to his work. Though incomplete, as he notes, the work is strong in the study of life as it has been lived in the Southwest. Mr. Dobie has not been concerned with politics, nor with "orthodox Ph. D. theses," for he has not wished to "merely transfer bones from one graveyard to another." He has followed his own interests, ignored that which did not appeal to him, and

he reveals himself to be a man intensely interested in the people of the Southwest.

Designed to bring an understanding of the life of the Southwest to students and people of that area, the work lists most of the books which make for good reading, which reveal the unusual personality, which show the cultural inheritance of the Southwest. All in all it is a book which no student of sociology, or history, or literature, or folklore in the Southwest can ignore. In fact, it stands as an invaluable commentary on the provincial literature of the Southwest.

CLYDE E. HENSON

Michigan State College

Down in the Holler: A Gallery of Ozark Folk Speech. By VANCE RANDOLPH and GEORGE P. WILSON. Norman: University of Oklahoma Press, 1953. ix, 320 pp. \$5.00.

Down in the Holler gathers together and expands Vance Randolph's many writings on Ozark speech. Students of folk speech will welcome the volume and regret that Randolph's "studies of the Ozark dialect end with the publication of this volume," studies based on over thirty ears of living in the Ozarks and awareness of the local language. With the help of George P. Wilson, Randolph makes a full record of his observations, even when their significance escapes him. "None of these *pig trough* references is clear to me, but I set them down here for the record" (p. 162). Future students should find the quotations from both persons and newspapers invaluable and the recorded incidents instructive. One's ideas of linguistic delicacy may be jolted, for example, when one discovers a certain Arkansawyer using "sow nigger" to avoid the vulgar term *wench* (p. 98). The quotations are generally excellent. Because of them one cannot doubt that *skeleton* is used to mean *skull* (p. 167) or that *you-all* is frequently singular (p. 56). Individual sentences and paragraphs are often striking, and amusement is never far away, as in the local pronunciation of *iris* or the chapter on taboos.

Each of the chapters has its rewards, like the examples of elegant reversals in Pronunciation and the back formations in Grammar. *Survivals* is useful in indicating that language is not likely to fly apart if we relax our notions of correctness; and one is pleased to find Chaucer's *peire of bedes*, *heep of learned men*, *pigges in a poke* current in the Ozarks. In *Dialect in Fiction* Randolph justly objects to eye-dialect; he is probably at his best in Unusual Words and

Meanings. He provides a wealth of various types of Sayings and Wisecracks, has largely pruned the Word List of words or phrases familiar to this non-Ozark reviewer, and has fully and interestingly annotated the Bibliography.

Despite these merits, however, the book has shortcomings. Because Randolph seldom distinguishes what is completely or almost completely local from what is current elsewhere, the reader may be led to assign a purely Ozark label to terms with which he is not familiar—to terms certainly current in other areas, like *ellum*, *piney*, *wrastle*, *git*, *reptile* [aɪ], *goom* (gum), *snout* (riming with *shoot*), *cuss*, *bust*, *mischeevous*, *if I was you*, *moth miller*, *rain shower*, *chimney flue*, *all the further*, *hearth* (riming with *worth*), *knocked up*, *in a family way*, intransitive *drink* and *fry*.

The above criticism may be ungracious in view of Randolph's express statement that he is "not concerned with distinctions between true dialect and other forms of substandard speech" (p. 7), but it too needs to be set down for the record. Since Randolph labels himself untrained in phonetics, the necessary criticism of Pronunciation is similarly ungracious. The lack of phonetic symbols is probably of minor import, for doubtful sounds are usually made clear by means of rimes; but the listing of words in accordance with the spelling of the vowel, for example, leads to curious sequences like *rather*, *skating*, *ate*, *malaria*; *whole*, *crop*, *worries*; *duck*, *ewe*, *sure*, which remain as separate items in a catalog and prevent one from seeing general tendencies.

The chapter on Grammar obviously suffers from the lack of concern with other forms of substandard speech, dealing extensively with items that are merely nonstandard American and sometimes only textbook nonstandard at that—*seven mile from here*, *is me*, *us fellers can't*, *when me and her was*, *yourn*, *hisn*, *hissself*, *anybody* . . . *their*, *will for shall*, multiple negatives, the absence of *whom*, the rarity of *whose*. These might, at least, have been distinguished from less well-known forms like *ripestest*, *fistes*, *postes*, *polecat-stunk*, *hog-et*. Like the several items under Pronunciation, here the simple listing of singulars treated as plurals does not readily lend itself to generalizing—to speculation on why nouns as different as *cheese*, *cabbage*, *biscuit*, *diarrhea* are all treated as plurals. *Survivals* contains some surprises, including the notion (p. 73) that the Chaucerian spelling *dar* helps to establish the antiquity of the Ozark pronunciation of *dare* and the implication (p. 80) that the Ozark folk and certain antique authors are outside the main stream of English in their "perverse preference for the weak conjugation" (p. 37). *Taboos* is everywhere amusing, but so much is familiar that this reader came with something like relief upon the unfamiliar *rhubarb*, *okra*, *peach orchard*.

Since no specific hallmarks of Ozark speech have been indicated, the speci-

mens of Dialect in Fiction are not readily subject to independent judgment by the reader. The occasional criticisms that *hit* or *ye* is overdone are fragmentary at best. Since Randolph's solicited suggestions about dialect were used in Thames Williamson's *Woods Colt*, Randolph decides "there is no point in my criticizing it here" (p. 138). One wishes he had printed an original passage along with the published version. The tendency to list rather than to integrate shows up disadvantageously, as with *Three Ozark Streams*, an excerpt from which is printed (p. 142) without any comment upon it whatever. Sayings and Wisecracks, like other chapters, remains a more or less unintegrated catalog. Randolph perhaps could have minimized this effect if he had given more thought and space to the distinction between the purely local and the non-local and to the distinction between "just one of them old sayings" (p. 187) and the creation of an expressive individual.

In brief, an enjoyable and valuable Gallery of Folk Speech, but somewhat disappointing in its arrangements and emphases.

ROBERT J. GEIST

Michigan State College

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